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A program to prepare non-English speaking children for entry into the first grade is presented. One of the first tasks of the teacher is to analyze the child to discover areas of weakness in experiences, so that she will be able to supply some of the missing learning experiences.

The words that are taught to the non-English speaking child are content words that have concrete meanings and that can be seen. These words are organized under categories of use and should be incorporated whenever useful and appropriate to units under study. Drills and activities for reinforcing language learning include repetition drill, substitution drill, conversations, short talks, role-playing, and sociodrama. The instructional format of each unit of study should be arranged in a sequence of introducing content words, establishing basic dialogue, supplementing vocabulary, adapting basic dialogue to personal situations, and structuring drills to teach basic grammatical patterns. Instructional aids are given for improving English pronunciation and English language patterns. Corrected rhythms and tones in the English language structure are described. An eligibility test is suggested for prospective enrollees; the teacher asks the child questions to be answered orally. If he cannot answer 75 percent, he is acceptable for the program. Activities and materials include poems, songs, singing games, games for establishing the sound system, finger plays, and art activities. A suggested checklist for use by the teacher in evaluating instruction is presented in addition to a form to be used by the local district for charting progress of pupils.

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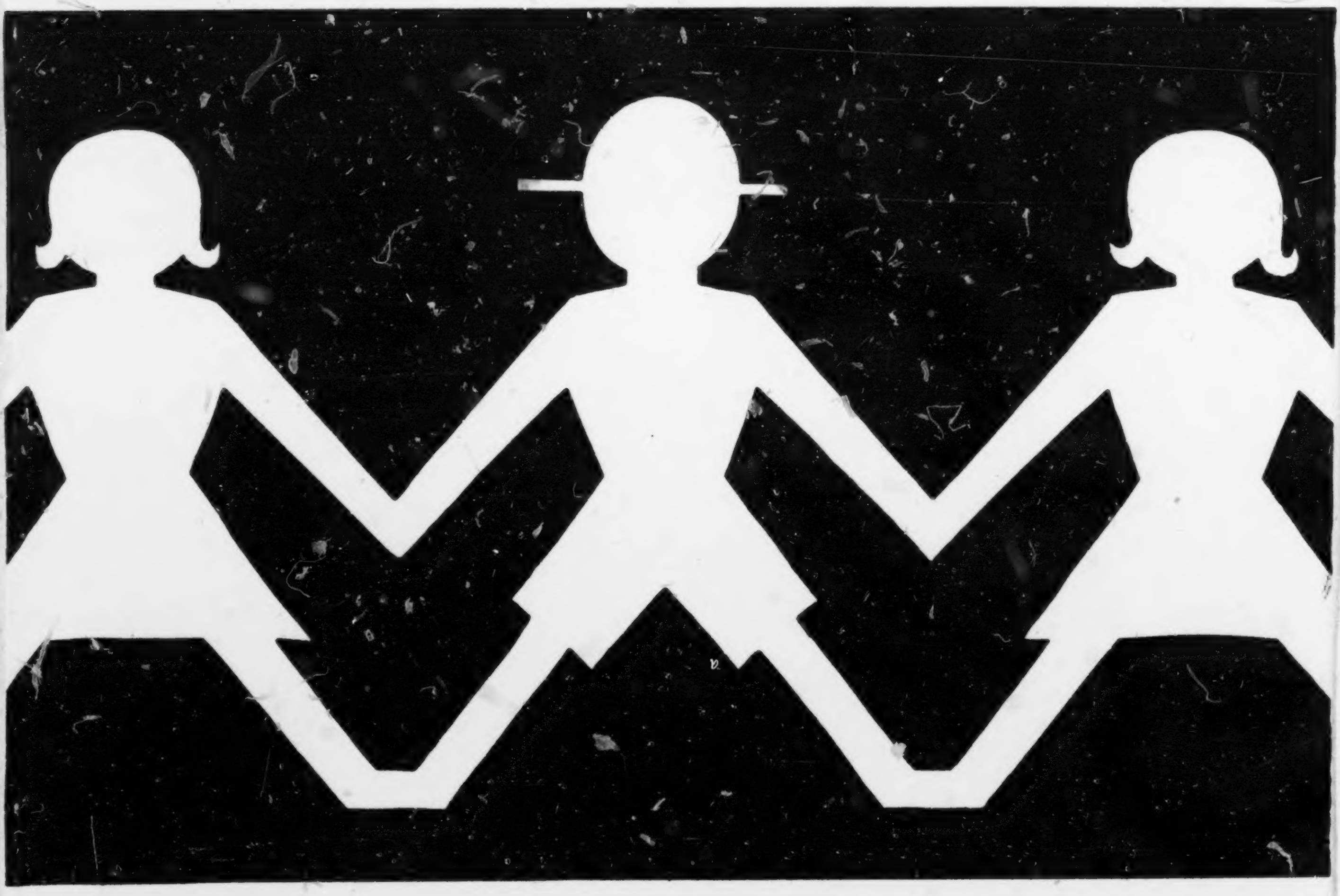

THE CENTER FOR CULTURAL STUDIES
Adams State College of Colorado
Alamosa

Preschool Instructional Program For Non-English Speaking Children

J0683

Preschool Instructional Program For Non-English Speaking Children

TEXAS EDUCATION AGENCY
AUSTIN, TEXAS

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FOREWORD

The preschool instructional program for non-English speaking children was authorized in 1959 by the 56th Legislature to be financed by State and local funds on a percentage basis as set forth in the law.

The purpose of the program is to prepare non-English speaking children for entry into the first grade with facility in oral English before placing them in the formal school instructional program.

This bulletin, a revision of the 1961 edition, is designed to assist teachers in accomplishing the purpose of the preschool program. Suggestions for revision were contributed by teachers as a result of four years' experience in the program.

The methodology, vocabulary, and linguistic patterns will prove useful, also, in working with pupils of any age who are faced with learning to speak English before formal instruction is begun.

J. W. Edgar
Commissioner of Education

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Capitol Station – Austin, Texas

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TEACHING the NON-ENGLISH SPEAKING CHILD

The image the child acquires of his own worth emerges, in part, from the verbal responses of others. The receptiveness of others to him provides him with reassurance and a feeling of belonging or the opposite. His willingness to speak and to listen to others is dependent upon his human relationships. The teacher who truly accepts each child with his differences can offer the human situations in which language development is best fostered.

It has been said that the primary feature differentiating a professional teacher from any other educated adult is his acceptance of children--all children. The act of acceptance of another is not something that can be readily described. It is made up of words, of gestures, of smiles and a twinkle in the eye. It is made up of an appreciation of a joke, a pat of sympathy, a reach of the hand to empathize. It is made up of silence when silence best serves the situation and words of encouragement when they can be heard. Acceptance in some ways says to the child, "You are important for yourself. You count with me because you are you."

When we accept a child we are supportive of his efforts. We listen to him. Acceptance, support and sensitivity to the child's point of view and his need permit us to be seen as a friend to him. Such a relationship is of major importance in the development of children's facility in English. For the child who enters a new environment with feelings of apprehension, distrust and inability to communicate readily with others, such relationships are basic to his development. He must accept the teacher and be accepted by the teacher if he is to learn the new language.

It is quite clear that non-English-speaking children cannot know acceptance in a situation where they are not permitted to speak to one another in their own language. These children should be encouraged to speak English, but they should not be punished or shamed for using the language of their home especially at the beginning stages before they have established some facility to express themselves in English.

Children learn language through the process of imitation. Children who speak another language must have an opportunity to hear the English words and sentences in relationship to the experiences they are having. It will take time, and not the same amount of time, for each child to discriminate and attach the appropriate word to the proper object, action and properties of each. The child will imitate the teacher as he learns the words and when he feels free enough in the situation to speak out.

The teacher must be imaginative and creative in order to provide the old and the new in activity and language practices in such a way that the group is interested and challenged. The classroom routine and daily happenings and experiences should be fully utilized in language development.

If the children are to grow in language power, their stock of concepts must grow along with their stock of language patterns. To know one dog is not enough. Dogs come in different colors, sizes and shapes. This development of a stock of multiple meanings suggests the inappropriateness of children spending much of their time coloring rows of ducks that stand stiff-legged, all looking in the same direction, or coloring a boy and a girl that do not change posture or expression.

Since language is a function of the total life situation of an individual the relationships established in shared purpose and activity become crucial in the development of language power both from the standpoint of meanings, actual facility and willingness to speak. By setting up meaningful situations, shared by the group, there is a reason for talking and something of interest to talk about. The meanings attached to the words become personalized because of the situation in which they are met. The child's stock of meanings and the words he uses are learned as a part of his experience.

There are great differences in children's language facility and the meanings that they bring to school because of the great differences in their experience. A child who comes from a home without the possession of a television set will lack some words and ideas that a child with a set may possess. A child who has spent much time in the kitchen with a mother who likes to cook and try out a variety of dishes will undoubtedly have a vocabulary in the area of food and eating that others will not have. A child who has suffered much from childhood illnesses will enter school with a smaller vocabulary of play and sports. Differences that develop from experience are present in all children. With children who come to us with a non-English background, some may have a large experiential background with well-developed meanings to which the English words can be attached. Others will have a small stock of meanings and a narrow experiential background, or their background will be one upon which the school cannot capitalize. The non-English-speaking child is like other children. He has a large, medium or small background of meanings about the world. His meanings can only be those of his own world, whatever that world may be.

Language facility, acquisition, and use are directly related to the total life situation of an individual; therefore, attitudes toward the language of another group will be colored, in part, by the conflict which the child feels in relation to that group. His desire and willingness to learn the new language, his feeling that it is necessary and worthwhile to learn it; his feelings about school and teachers are all related to a complex of experiences that differ in some aspects from one child to another. He is like other children in his differences; he is unlike other children in that he views the world with the affective elements that he has learned as a member of a particular family and group.

While the teacher is getting her pupils ready to learn about other people, she should analyze the children and discover particular areas of weakness in the experiences they have had. She cannot begin to take the place of the entire family, or make the classroom the complete substitute for the home, but she can supply some of the missing learning experiences that will help the child, not only with his subsequent learning experiences in school, but with his total life. For these reasons, we start with these children while they are in the oral vocabulary state and provide them with the opportunity to look at magazines, cut out pictures, scribble with crayons and pencils, play with clay; handle, manipulate, touch and carry toys and other realia; look and talk about many pictures; play with a toy house with several rooms and furniture, and a toy farm with house, barn, fences, and animals.

To enrich this admixture they also need an abundance of love and understanding.

PLANNING for INSTRUCTION

It is recognized that when a student begins the learning of a new language in school, his learning cannot follow the slow, natural processes by which he learned his native language in early childhood. There isn't time; nor, of course, could any school situation completely duplicate the opportunities for constant practice and correction which the child received from his parents, his older brothers and sisters, and his playmates. However, a new language is learned in essentially the same way as the native language--through hearing it spoken, through practice, correction, and more practice. It is essential, then, that the beginning phase be exclusively audio-lingual--one of hearing--and--speaking only until the child has acquired the ability to understand and use minimum vocabulary in simple sentence patterns basic to understanding and communicating in the school-classroom environment.

Teacher's role

The teacher's role is threefold: First, the teacher serves as a model for the pupils to imitate. For this role she needs an accurate control of English pronunciation and a knowledge of the sentence structures to be taught.

Second, the teacher must know the points of difference, both letter sounds and sentence structures--between the pupil's native language and American English. This knowledge will enable her to foresee and understand the student's difficulties, as well as to determine the appropriate kind and amount of practice to overcome them.

In her third role, the teacher manipulates the classroom environment so as to stimulate and motivate learning the new language through meaningful experiences. Through the use of realia and pictures, she sets up situations for using English in natural oral communication and conversation. She converts her classroom into a cultural island.

During this audio-lingual introductory period, pupils are acquiring through practice in listening and speaking the basic patterns of sound and structure so essential to their mastery of the language and their progress in school. Their impressions of the school and its function are being formed during the initial days and weeks of the program, therefore, each school day must be carefully planned for effective utilization of time so that optimum learning takes place.

Basic vocabulary

The vocabulary list has been divided into suggested units, organized around broad themes. Also with the units are suggested materials and activities for making learning more meaningful and providing opportunities for repeated practice in using the vocabulary. As teachers gain experience in teaching the program, many original and useful ideas will develop. Teachers are urged to adapt and reorganize the suggested units so that the learning experiences are closely related to the immediate environment, experiences, and needs of the pupils.

The basic vocabulary related to each of the units should be taught both in word drills and in basic grammatical patterns. The essence of these drills is the selection of a frame utterance which allows for manipulation of the words in such a way that the pattern remains constant, but words in certain positions can be changed. In this way, the pupil's attention is drawn toward the slot in which the changes are being made, he learns to properly manipulate the items that can be substituted in that slot, and he gradually develops an awareness of the pattern he is handling.

In her daily planning the teacher must keep in mind that the pupil's goal is:

- to master a carefully graded set of sentence patterns that he can use with a limited vocabulary in natural (school) and social situations.

Therefore, the teacher's daily plan must be determined by the following objectives:

- teach language patterns that are immediately useful to pupils
- base each unit on everyday activities
- concentrate on a specific area of interest within a unit
- present, drill and use each group of new content words within grammatical frames which illustrate word-order patterns, determining words, and structure
- provide practice of these new words in their frames until the pupil can produce them spontaneously.

Planning the school day

The teacher should carefully consider the vocabulary she plans to teach and equip the classroom with as many objects as possible which will help in clarifying relationships to be learned. In instances where objects are not available or are not feasible for classroom use, pictures may be used. However, pictures chosen for this purpose should present clearly and realistically the concept under study. It is important to use several different pictures of the same object of expressing the same idea so that clear meanings are developed.

Each day's work should be planned in detail. Materials and equipment should be gathered together at the close of each day in preparation for the next day's work. A brief evaluation of each day's work should be made in order to determine the review activities needed to be included in the following day's plans.

Care should be used in arranging objects in the room. Too many items should not be displayed at one time or in one place. This same caution applies to pictures chosen for teaching purposes. Such pictures should be extremely simple and should show clearly the main idea being emphasized in the lesson.

A conversation center should be set up and arranged in a manner that will be conducive to free oral expression and communication. Picture books, growing plants and flowers, live pets such as fish or turtles are valuable aids for stimulating oral language.

Children should be encouraged to handle objects and discuss these objects with each other. Types of toys and equipment should be varied so that individual interests may be met. Puzzles and games provide for large and small group activity, and the teacher should be alert to supply English words needed in this kind of communication.

The children will understand many more words than they can reproduce during the first weeks of the program. Their attention span is short and activities should be varied. The teacher must be alert for signs of fatigue or inattention, and provide for a change of physical and mental activities. Periods of concentrated oral language practice may be gradually lengthened, but only to the extent that interest is maintained.

The language of the young child deals largely with himself, his concerns, activities and interests. Each child is the center of his own universe and therefore he sees, comprehends, and interprets all that touches him in the light of his own experience. Children talk most effectively about the things they know best. Fluency of expression results from familiarity with facts and situations.

Language skills should be presented and learned through carefully planned demonstrations. Oral language is a day-long activity. A classroom with a group of children learning to speak a new language cannot be a quiet one. Children must try out the new language they are learning.

Conversation is the most frequent form of expression. To the extent that school situations are lifelike, conversation will naturally follow. Children will learn to take turns and be a good listener. Conversations can contribute to enriching experiences, building a wide vocabulary and aculturating pupils.

In addition to the formal sequence used in teaching basic language patterns, oral English learning may be further reinforced and utilized in all activities of the school day. For example, children should have some opportunity to

- draw, paint, color pictures
- cut and paste
- play games
- work puzzles
- sing
- learn many finger plays
- participate in rhythmic activities.

The basic vocabulary to be learned has to be arranged in units of related words. Words in the vocabulary lists will have to be adapted to the needs of each community. In some parts of the State the word "grapefruit" may be introduced whereas, in another community, the word "oil" or "refinery" may be of more interest. For this reason it is suggested that the first language learning the child is exposed to be that related to immediate family and classmates. The rate of vocabulary learning should be determined by the particular group of children. The introduction of new words will in most instances be overlapping from one day or week to the next. If it seems natural to include a particular word which is not found on the list, the teacher should feel free to do so provided it has meaning and relevance to the unit of study. In order that the pupil may be as well prepared in oral communication as possible--within the limits of the program--most of the words on the list will be learned in the context of well-planned units of study.

The teacher may have several units in progress at the same time. Variety in the day's experiences is essential, but even with spaced periods of oral drill, care must be taken that the children are not confronted with too many strange, new sounds. There is a saturation point.

The teacher, through much oral drill, should stress in each lesson these elements:

- Ear training
- Phonetics and phonemics
- English structure
- Articulation
- Vocabulary enlargement.

Teachers are urged to:

- Exhibit a good example in their speech

- **Encourage free expression**
- **Employ tact when making corrections**
- **Demonstrate a quick appreciation of good results**
- **Develop an appreciation of the pupil's cultural background**
- **Patiently endeavor to understand and reduce the child's difficulties.**

CONTENT

The arrangement of vocabulary distinguishes between two kinds of words. content words and determining words. For example, in the sentence, "The ball is big, " words like ball and big have concrete meaning. A large ball can be seen, felt, maneuvered. But the word "the" cannot be pictured. Words like ball and big are called content words. Words like the are called determining words or determiners. This distinction is important because determiners are not taught in the same way that content words are taught.

Most of the content words may be taught by using real objects and pictures that illustrate the meaning. But determiners can only be taught in grammatical frames.

Of the hundreds of thousands of English words, only about 200 are determiners. Yet these words occur so often that they make up about one-third of the words in any English conversation. In exercises using oral drill, the determining words remain constant--that is, they cannot be changed without changing the grammatical structure of the pattern that is being drilled.[1] The content words are variable--they can be replaced by any words relevant to the context of the drill and useful to the pupils. Teaching the meaning of content words is usually relatively easy. Visual aids are very helpful. Real objects are the best visual aids. Pictures are also good visual aids; however, they should be large enough to be seen by the whole class. Flash cards are also useful. These too, however, must be large enough to be seen by the entire class. Flash cards can make vocabulary learning a game, allowing individual pupils to show the cards to the class. It is important to remember that words are not normally spoken in isolation and, therefore, sentence practice should be used along with flash cards.

There are some content words that cannot be easily pictured. In this instance an equivalent word or phrase in the pupil's native language might be given.

It is important to limit the structures taught as well as the vocabulary. Pupils should not be taught too much at once, and what is learned should be immediately useful.[2]

It is suggested that the first lessons present structures using only the present tense of the verb BE. (am, is, are) This is to be followed by base forms of other verbs in the imperative along with an introduction to present progressive. When these structures have been mastered, then present future tense forms, "going to."

---

[1] *From ENGLISH FOR TODAY, Book One, Teacher's Text, National Council of Teachers of English, William R. Slager, Editor. Copyright 1962. McGraw-Hill Book Company. Used by permission, p. 2.*

[2] *Ibidem, p. 3.*

The lessons will first introduce and drill "be," the progressive, and the "going to" future, all of which have the same negative question and short answer patterns.

After some skill has been developed in using these forms, verbs that require simple present with do questions and don't negatives are introduced.

Some Basic Language Patterns

Common English sentence patterns to be taught:

1. (Determiner) NOUN   BE (verb)   (determiner) NOUN

   Example: My name is Juan José.
   I am a boy.

2. (Determiner) NOUN   BE (verb)   MODIFIER (adjective
   adverb)

   Example: The boy is here
   The ball is red.

3. (Determiner) NOUN   VERB   (MODIFIER)

   Example: I am running (fast).
   I ran.
   Is she coming (now)?
   She came (yesterday) (tomorrow).

4. (Determiner) NOUN   VERB (transitive)(determiner) NOUN

   Example: He hit the ball.
   She is eating the cookie.

5. (Determiner) NOUN   VERB   (D) NOUN   (D) NOUN
   give
   bring
   take
   find
   hand

   Example: She gave me the book.
   Juan brought the teacher a flower.

VOCABULARY ARRANGEMENT

I. WORDS OF GENERAL USE TO BE INCORPORATED WHENEVER USEFUL AND APPROPRIATE TO UNITS UNDER STUDY

- Greetings
- Directions
- Common classroom expressions
- Question words
- Words of relative location
- Words showing relative time
- Words expressing quality and/or condition
- Words describing relative activity

II. WORDS APPROPRIATE TO UNITS OF STUDY

- Myself, my family, and my friends
- Our school
- Health and safety
    - Parts of the body
    - Cleanliness and health
    - Safety
- Fun with toys
- Pets, animals, story book friends
- Clothes we wear
- Foods we eat
- Nature study
- The farm
- My home
    - Outside
    - Inside

WORDS OF GENERAL USE

Greetings:

Hello. Hi.

Good morning.

How are you?

Fine, thank you.

Directions:

Please stand up.

Please sit down.

Thank you.

Good-bye.

Excuse me.

Pardon me.

Tell me.

Say it.

May I have your attention?

Look at me.

Listen to me.

Repeat after me.

Please come here.

Go to the door.

Put your things away.

Wait.

Common Classroom Expressions:

May I go to the restroom ?
      get a drink of water ?
      have the colors ?

Yes, you may.

No, not now. Later.

What do you want?

What are you doing?

Are you listening?

Where is (José)?

What's the matter?

Question Words:

When

Why

How

Where

What

Who

Qualifying words -	Opposites		Opposites
all	none	everyone	no one
many	few	some	none
big	little	any	every
something	nothing	fat	thin
tall	short	large	small
long	short		

Relative Location -	Opposites	
above	below	beside
first	last	next
up	down	
in front of	the middle of	in back of
here	there	
in	out	
inside	outside	
over	under	
near	far	
off	on	
this	that	
these	those	
on (the) top (of)	on the bottom	

Relative time -	Opposite
early	late
day	night
morning	afternoon
now	later
before	after
today	yesterday
	tomorrow
always	never

Quality and/or condition

	Opposite
bad	good
sick	well
dirty	clean
sour	sweet
cold	hot
without	with
sad	happy
empty	full
dark	light
closed	open
wrong	right

	Opposite
alone	together
right	left
pretty beautiful	ugly
easy	hard
soft	hard
wet	dry
new	old
dark	light
noisy	quiet
off	on
same	different

Relative activity

	Opposite	
close	open	
fast	slow	
stop	go	
stop	begin	
come	go	stay

	Opposite
laugh	cry
smile	frown
no	yes
pull	push
play	work
do	don't
sit	stand

WORDS APPROPRIATE TO UNITS OF STUDY

MYSELF, MY FAMILY, AND MY FRIENDS

A. Content words:

baby
boy
brother
family
father
friend
grandfather
grandmother
girl
house
man
mother
name
people
sister
street
visitor
woman

B. Instructional activity words:

come
go
have, has
help
like
live
love
see
work

OUR SCHOOL

A. Content words:

ball
band aid
bat
bell
boy
box
book
bookshelf
brush
bus
chair
cafeteria
car
chalk
chalkboard
children
circle
clay
clock
closet
color
cut
desk
door
eraser
fan
flag
floor
flowers
food
fountain
friend
game
girl
hands
janitor

kleenex
lavatory
light
line
lunch
man
milk
money
name
noise
nurse
office
paint
paper
partner

paste
pencil
pencil sharpener
picture
play
playground
principal
rest room
record
record player
recess
room
rope
school
scissors

see-saw
shade
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slide
song
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story
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toilet
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towel
toy
tray
vase
wagon
wall
wastebasket
water
window
woman

Numbers

one
two
three
four
five

six
seven
eight
nine
ten

first
secon
third
fourth
fifth

sixth
seventh
eighth
ninth
tenth

Colors

black
blue
brown
green
orange
pink
purple
red
white
yellow

B. Instructional activity words:

ask
be (forms of)
bounce
bring
build
call
can
carry
catch
chase
circle
clap
close
color
come
count
cry
cut
dance
do
draw
drink
drive
dry
eat
erase
fall
find
fold
follow
get
give
go
hand
hang
have
hear
hold
hop
jump
knock
laugh
let
light
live
look
make
may
open
paste
play
pull
push
put
ride
ring
roll
run
salute
say
see
show
sit
slide
smile
speak
stamp
stand
start
stop
swim
swing

take
talk
tell
turn
walk
want
wash
wet
work

HEALTH AND SAFETY

I. Parts of the body

A. Content words:

ankle
arm
back
body
chin
ears
elbow
eye(s)
eyebrow(s)
eyelashes
face
feet
finger(s)
fingernail(s)
foot
hair
hand
heel
hips
knee
lap
leg
lip(s)
mouth
neck
nose
shoulder
stomach
teeth
thumb
toe(s)
toenail(s)
tongue

B. Instructional activity words:

bend (your back)
blow (your nose)
close (your eyes)
flip (your wrist)
kiss (with your lips)
move (your leg)
nod (your head)
open (your eyes)
raise (your arms)
rub (your foot)
shake (your hands)
show (your teeth)
stretch (your toes)
swing (your arms)
touch (your elbow)
twist (your shoulders)
wiggle (your toes)

II. Cleanliness and health

A. Content words:

air
band aid
bath
bathroom
bathtub
breakfast
brush
cold (noun)
comb
dinner
first aid box
food
fruit
handkerchief
juice
kleenex
lavatory
lunch
meat
medicine
milk
mirror
nail file
nurse
"shots"
soap
toilet
toothbrush
toothpaste
towel
vegetable(s)
washcloth
wash

B. Instructional activity words:

bath
bend
breathe
brush
clean
comb
cough
do
don't
drink
dry
eat
flush
grow
relax
rest
rub
scrub
sleep
sneeze
straighten
stretch
wipe
yawn

III. Safety

A. Content words:

bicycle
bus
car
corner
crossing
east
fire
fire drill

fire hose
fireman
fire truck
horn
knife
match(es)

motorcycle
north
policeman
scissors
see-saw
sidewalk

south
step(s)
stop light
stop sign
street
swing

track
train
truck
well (noun)
west
whistle

B. Instructional activity words:

ask
be careful
bump
burn
cross
cut
do

don't
don't be careless
fall
fight
go
help
hit

hurt
listen
look
lost
push
run

see
stay
step
wait
walk
watch

FUN WITH TOYS

A. Content words:

airplane
airport
ball
balloon
bat
bean bag

bicycle
block(s)
boat
bucket
bus
caboose

car
carport
dish(es)
doll
doll bed
doll buggy

doll dress
doll house
driver
drum
engine
filling station

game
garage
gun
helicopter
horn
jacks
jack-in-the-box
jump rope
kite
log cabin
marble(s)
moving van
pail
paper doll
piano
pilot
play farm
play house
road
rope
sailboat
sand box
ship
skates
string
teddy bear
telephone
top
toy(s)
trailor
train
train station
tricycle
truck
wheel(s)
wagon

B. Instructional activity words:

beat
blow
bounce
break
build
carry
catch
climb
dress (the doll)
drive
fill
float
fly
hit
hold
load
play
pop
pull
push
put
ride
ring
roll
sail
shoot
skate
spin
tie
throw
toss
wind

PETS, ANIMALS, STORY BOOK FRIENDS

A. Content words:

bear
bird
cage
cat
chicken
deer
dog
dog house
donkey
duck
feather
fence

fish
fleece
fox
frog
goat
horse
kitten
lamb
monkey
parakeet
parrot
paw
pig
pony
puppy
rabbit
rooster
snake
squirrel
tail
turtle
wolf
wool

B. Instructional activity words:

bathe
feed
play with
ride
imitate sounds the animals make

Story characters and related words from the following stories:*

The Three Bears

The Three Little Pigs

The Three Billy Goats Gruff

The Gingerbread Boy

CLOTHES WE WEAR

A. Content words:

apron
bead(s)
belt
bluejeans
blouse
boot(s) (cowboy, rubber)
button
cap
cloth
clothes
clothesline
coat
collar
dress
glove(s)

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* *Other stories may be used; these are only suggestions.*

hat
jacket
mitten(s)
pajamas
pants
party clothes
play clothes
pocket
purse
raincoat
ribbon
rubbers
ruffle
school clothes
shirt
shoe(s)
size
sock(s)
suit
suitcase
sweater
swim suit
tie

B. Instructional activity words:

carry
clean
buckle
button
fasten
iron
mend
shine
tie
wash

FOODS WE EAT

A. Content words:

bacon
bottle
bread
breakfast
butter
can
candy
cake
carton
cereal
cheese
chocolate
cookie(s)
cracker(s)
dinner
egg(s)
food
fruit:
  apple
  banana
  cantaloupe
  cherries
  grape(s)
  grapefruit
  lemon
  lime
  melon
  orange
  peach
  pear
  pineapple
  strawberries
groceries
grocery store
ice cream
juice
lunch
meat
milk
milk carton
milkman
milk truck
money:
  penny
  nickel
  dime
  quarter
  dollar

peanut
peanut butter
pepper-salt
pickle(s)

sandwich
soup
straw
sugar

vegetables:
  - beans (red, green)
  - cabbage
  - carrot
  - corn
  - lettuce
  - onion(s)
  - peas
  - radish
  - rice
  - spinach
  - tomato(es)

B. Instructional activity words:

buy
cook
chew

drink
eat
gather

like to eat
pick
sell

slice

NATURE STUDY

A. Content words:

air
bug
bush
cloud
day
dirt
earth
evening
fall (season)
fog
forest

flower(s)
flowerbed
garden
grass
ground
hail
hill
lake
leaf
leaves
morning

night
plant (noun)
rain
rock(s)
season
seed(s)
shade
shadow
sky
soil
spring

summer
sun
tree
valley
vine
weather
weed
wind
winter
woods

B. Instructional activity words:

bloom
blow
fall (verb)
grow
plant
sow

THE FARM

A. Content words:

bag
bale
barn
barnyard
bundle
canal
cotton
country
crop(s)
farm
farm animals
farm house
farmer
fence
field
fruit
garden
gate
grow
leaf
leaves
pasture
plant (noun)
plow
pond
pump
rake
scales
seed(s)
silo
soil
tractor
trailor
truck
vegetable(s)
water
weather
windmill

B. Instructional activity words:

feed
gather
help
irrigate
pack
pick
plant
water

OUR HOUSE - Outside

A. Content words:

attic
basement
carport
chimney
door
driveway
flowerbed
flowers

garage
grass
house
house number
lawn (mower)
mail
mail box
roof
side
stairs
step(s)
trash can
tree
wall
water hose
window
yard

B. Instructional activity words:

cut the grass
eat
have fun
keep clean
knock (on the door)
sleep
take care of
water the lawn
trim the yard

OUR HOUSE - Inside

I. Living Room:

A. Content words:

chair
curtain
floor lamp
living room
piano
picture(s)
radio
rug
sofa
table
table lamp
television
vase
visitor
window shade(s)

B. Instructional activity words:

listen to the radio
play the piano
read
sit
visit with friends
watch TV

II. Dining Room:

A. Content words:

- bowl
- chairs
- cup
- dining table
- dishes
- food
- fork
- glass
- knife
- meals:
  - breakfast
  - dinner
  - lunch
  - snack
  - supper
- napkin
- pitcher
- plate
- platter
- saucer
- silverware
- spoon
- table cloth
- teapot

B. Instructional activity words:

- eat
- fill
- pass
- pour
- put
- set the table

III. Bedroom:

A. Content words:

- bed
- bedroom
- bedspread
- blanket
- chest of drawers
- closet
- clothes
- clotheshanger
- mattress
- mirror
- pillow
- pillow case
- quilt
- rocking chair
- sheet

B. Instructional activity words:

- get up
- go to bed
- get dressed
- go to sleep
- wake up
- hang up the clothes
- lie on the bed
- dress
- sleep

IV. Bathroom:

A. Content words:

bath mat
bath room
bathtub
comb
commode
lavatory
lotion
mirror
soap
toilet paper
toothbrush
toothpaste
towel
wash cloth
water

B. Instructional activity words:

brush (hair) (teeth)
dry
flush
put on
rub
scrub
turn off
turn on
wash

(Review parts of the body and related action words.)

V. Kitchen:

A. Content words:

cabinet
cleaning powder
coffee pot
dish (es)
dish pan
dish towel
fire
ice box
kettle
kitchen
kitchen stool
kitchen table
matches
oven
pan
pot
refrigerator
shaker (salt, pepper)
shelf (shelves)
sink
soap
stove

B. Instructional activity words:

clean
cook
dry the dishes
fix (breakfast)
make (a cake)
put away
wash the dishes

VI. Household items:

A. Content words:

broom
clothes line
clothes pins
fan
flashlight
iron
ironing board
mop
needle
pail
pins
sewing machine
thread
thimble
wash tub
washing machine

B. Instructional activity words:

clean
dust
iron
mend
mop
scrub
sew
sweep

METHOD

Teaching English means practicing phrases and sentences until English word sound, word form, and word order become automatic.[1] Mastery means that pupils can produce each sentence pattern easily, accurately, and spontaneously.

Intensive practice is hard work. For this reason exercises and activities must vary at brief intervals before the attention begins to waver. The pace should be one of continuous change from choral work to individual recitation, from entire class to small group activities, from active participation to quiet art work, to musical games and songs.

In speech, meaning is conveyed not only by pronouncing words in proper sequence but also by intonation, stress, gesture, and voice quality. In spoken English, word-groups are marked off either as independent utterances (spoken sentences or gramatically significant segments) or combined utterances of what have been called configurational features:

1. Rise or fall in voice loudness
2. Rise or fall in voice tone
3. Interruption of the normal transition between one speech-sound and the next.

Rhythm lies at the very heart of English grammatical structure. Three factors which determine the rhythm patterns of our language are:

1. Relative voice loudness or stress
2. Relative voice frequency or tone
3. Interruption of normal transition between continuous speech sounds (juncture) usually followed in slow speech or slow reading by pause at points of grammatical cleavage.

The teacher should emphasize the intonation when the grammatical frame is first introduced. The teacher may help the pupils to hear and reproduce variances in pitch by moving her hand up and down as her voice rises and falls.

The feeling for stress and rhythm can be aided by tapping out the rhythm on the desk or a small drum.[2]

Since pupils learn pronunciation best by imitating the teacher, most of the class time should be spent on actual pronunciation and repetition of oral language patterns. The teacher may arrange small group work for individuals having difficulty in hearing and reproducing certain sounds. Some of the more common pronunciation errors made by children and suggestions for teachers to use in helping children overcome these errors are found in INSTRUCTIONAL AIDS. Other sources of help in overcoming speech difficulties are listed in the bibliography.

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[1] *Ibidem, p. 4.*

[2] *Ibidem, p. 5.*

DRILLS AND ACTIVITIES FOR REINFORCING LANGUAGE LEARNING

1. Repetition drill

The teacher says, "This is a ball." Pupils listen carefully and repeat "This is a ball." The teacher listens to them and helps them to imitate more accurately. Repetition drills are the first and basic step in any oral practice. These patterns must be learned before pupils can perform the more complicated operations of substitution and conversation.

2. Substitution drill

After students have mastered the pattern, "This is a ball," replace the word ball with a different word, for example: "This is a table." In this type of exercise pupils are learning that they can replace one noun with another without changing the structure. In this way pupils are learning which parts of the pattern are constant and which parts are variable. This same procedure is followed in teaching qualifying words with opposites, and instructional activity words appropriate to the unit under study.

3. Conversations

The teacher may ask, "Is this book blue?" and pupils answer, "Yes, it is," or, "No. It's not." The teacher may ask, "What color is it?" and the pupils answer, "It's red." At this point pupils no longer simply repeat or manipulate the pattern. They choose what they want to say. In conversation exercises, pupils are using English in natural situations.

4. Short talks

When children have made sufficient progress they will welcome the opportunity to tell a short story or relate a personal incident to the class. Pupils who are progressing slowly will find this type of exercise very difficult and, therefore, such activities should be voluntary on the child's part.

5. Role-playing or socio-drama

As children become familiar with certain folk stories which have been introduced and retold many times in class, they enjoy taking the part of the characters and dramatizing the story in simple fashion for the rest of the class. Improvised costumes, readily at hand, are an aid to eliciting participation in this type of activity. This technique is sometimes effective with children who are otherwise unresponsive.

SEQUENCE FOR TEACHING ORAL LANGUAGE

The instructional format of each unit should be arranged in a sequence of five sections:

1. Introduction of the content words along with objects and pictures illustrating situations, meaning, use and purpose.
2. Establishment of basic dialogue using the new words in real situations which the pupil can understand and identify himself with.
3. Supplementary vocabulary items which are closely related to words under study, utilizing relationships.
4. Adaptation of the basic dialogue for the purpose of using words and patterns in personal situations.
5. Structure drills designed to drill basic grammatical patterns. These are learned first through repetition drill, then through substitution drills, in which a word located in a certain place in the pattern may be changed without changing the essential structure of the sentence.

It is important that each of these steps in the oral language sequence be interspersed by short breaks, using a variety of activities--purposeful play, musical games, songs, art work, finger plays, listening time, and rest.

TEACHING TECHNIQUES

Establishing the basic dialogue.

In order to present the dialogue situation as realistically as possible, the teacher must be sure to use exactly the same language patterns, being conscious of correct pronunciation, rhythm, and intonation. Present the sentences at normal speed. Illustrate as much as possible so that meaning is conveyed. The dialogue presented in a realistic situation provides for valid language experience, with a speaker, a hearer, and a situation to talk about.

> Pronounce the sentence or language pattern four or five times, making certain that all pupils hear and see easily.
>
> Repeat the model sentence loudly, clearly, and at normal speed. Have the entire class imitate it as accurately as possible. This process should be repeated with the entire class responding about eight times.

If the sentence is too long for auditory retention, it must be broken up and practiced in meaningful phrases. In breaking up a long sentence, it is important to build up from the end. In this way the parts presented separately correspond to the normal pause-points in the sentence and the important intonation at the end of the sentence is preserved throughout the practice.

Example:

The teacher gave us lemonade and cookies.
______________________________ and cookies.
____________________ lemonade and cookies.
____________ gave us lemonade and cookies.
The teacher gave us lemonade and cookies.

If a phrase or word is difficult to say, break it up into syllables, but be sure to put it back together again in context and to say the complete utterance at the normal rate.

With extensive and intensive hearing and speaking practice made possible in this exclusively audio-lingual instructional program, drill on isolated sounds is usually not necessary. However, the sections INSTRUCTIONAL AIDS and SOUND PRODUCTION identify some of the more common problems and offer suggestions for isolated drill.

After the pattern has been established, call for double repetition (the students, after hearing the teacher's model, repeat the phrase or sentence twice in quick succession). This double repetition practice forces the pupil to remember, if for only a few seconds, the sequence of syllables, the phrase accent, and the intonation of the pattern, and to repeat it under the stimulus of the acoustic image.

Call on individuals for single repetition.

Divide the class in half and assign a part to each. Elicit single repetition from each part and then reverse the parts, repeating the procedure several times. At this time the class may be further divided into small units (rows, boys, girls) until finally two individuals at a time can recite the dialogue.

Supplementing the vocabulary.

The supplementary words are intended to enrich and vary the classroom procedure and to provide an opportunity to introduce related and qualifying words.

Adapting the basic dialogue.

The dialogue adaptation consists of questions and answers which may be used as soon as the basic dialogue has been learned. The questions and answers may be varied within the limits of the student's learned vocabulary. The dialogue adaptation is not the place to introduce new content words or new language patterns. Its purpose is to re-enter words and patterns in a different context and in more personal situations.

During the practice sessions, it may be necessary to refresh the pupil's memory of the correct rhythm and intonation, or to correct a particular phrase that is causing difficulty by supplying a new model for imitation.

Directing dialogue.

Directed dialogue should be used after the student has thoroughly mastered certain patterns. Use expressions such as tell me or tell him or ask her frequently enough to that the pupils understand them readily.

Drilling on basic English language structures.

Item substitution and person-number substitution drills have three parts: a model sentence, a cue, and a response. Pronounce the model sentence and have the entire class repeat it in chorus. Do this three or four times. Cue the next item and have an individual repeat the model sentence with the new item in the correct slot. Continue with all the items in the drill. It is recommended that the teacher first select individuals in the order in which they are seated to preserve the rhythm of the drill. Later select pupils at random. If a pupil hesitates or makes a mistake, proceed immediately to the next individual, repeating the same cue until the correct response is given. Then return to the pupil who missed and have him repeat it correctly. It is important that a normal pace be maintained.

Suggested daily plan.

Plan the class time for each day so that some new material is presented and some time is allowed for review of previous units. Include some work every day on each sequence section--dialogue, supplement, dialogue adaptation, and structure drills--although not necessarily from the same vocabulary unit.

Use the first work period of the day as a warm-up time, with greetings, number drills, weather, dialogue adaptation, questions from previous units or choral work with dialogue already mastered. This creates the initial language atmosphere and gives everyone a chance to talk.

The second work period is the time to present and practice whatever new dialogue is to be introduced. Bring in new supplement words as the group seems ready for them.

The third work period might be spent in structure drills, utilizing vocabulary and language patterns introduced. Work only on one new thing at a time, either new dialogue or new structure, not both at the same time.

The last work period should be spent in reviewing new work and reviewing vocabulary and language patterns familiar to the children.

SUGGESTED DAILY PROGRAM

8:30 - 9:00	**Getting acquainted, greetings, directions, opening exercises, review of previous work.**
9:00 - 9:15	**Water--restroom.**
9:15 - 9:30	**Music--songs, singing games.**
9:30 - 9:50	**New vocabulary presented in dialogue with supplement.**
9:50 - 10:00	**Milk and free play.**
10:10 - 10:30	**Story time, dramatizations, finger plays, puppet shows.**
10:30 - 10:50	**Structure drills utilizing new vocabulary.**
10:50 - 11:15	**Art, rhythms (individual work for those needing special help)**
11:15 - 11:30	**Review of new dialogue, followed by review of familiar language patterns.**

SAMPLE LESSON FOR TEACHING ORAL ENGLISH

Myself, My Family, and My Friends

INSTRUCTIONS TO THE TEACHER: Present vocabulary words relating to members of the family along with pictures, showing individuals as well as the family group, making sure that the children associate the picture with the word.

EXPOSITION: Let's be friends. Come and see my family.

A. Basic Dialogue

T: (Pointing to herself) My name is Mrs. Smith.
(Point to each pupil in turn and have each repeat the pattern, using his own name.)

P: My name is José.

Note to the teacher: Notice how the child pronounces his own name and be accurate in pronouncing his name just as he does. Encourage the child to speak loudly enough to be heard.

Continue the pattern drill by calling on various individuals to give their names by introducing the question, "What is your name?" and having them reply using the complete pattern.

Other patterns to be learned in the same manner are:

I am a boy.
I live in Oiltown, Texas.
I am six years old.

T: (Shows a picture of a man representing father. The picture should be a reasonable representation of the way a typical father in this community looks.)

This is father.

P: This is father.

(Repeat several times, making certain that all children are responding.)

T: (Presents picture of a woman representing mother.)

This is mother.

P: This is mother.

Continue the same procedure for introducing sister, brother, baby, and other members of the family. Add questions:

Who is this?	He is father.
Is this father?	Yes, it is.

B. Supplementary Material

Using the same basic language patterns, begin use of selected qualitative words, for example:

Father is big.	Mother is beautiful.	Sister is little.
tall.	clean.	pretty.
good.	nice.	short.

C. Dialogue Adaptation

The teacher asks questions based on language patterns which have been introduced, but encourages each pupil to respond individually. For example:

Who is this?	This is sister.
What is she doing?	She is running.
What is your sister's name?	Her name is Lupe.

D. Directed Dialogue

The question-answer process is first practiced between teacher and pupil. As the phrases become familiar enough, the teacher may begin pupil-pupil question-answer practice, which precedes conversational skills in English.

José, who is this?	José: This is father.
José, ask Maria if father is little or big.	Is father little or big? María: He is big.
María, ask Juan what father is doing.	María: What is father doing? Juan: Father is going to work.

E. Structure Drills

Teacher	Pupils
Who lives in the house?	The family lives in the house.
sleeps	My father
cooks	My mother
eats	Her sister
	Their brother
	Our baby

Teacher		Pupils	
Who works in the house?		His mother works in the house	
helps		Her sister	
		Their brother	
Do you have a mother?		Yes, I have a mother.	
love your	father?	love my	father.
help your	brother?	help my	mother.
see your	sister?	see my	brother.
			sister.
			baby.
			grandmother.
			grandfather.

SAMPLE LESSON FOR TEACHING ORAL ENGLISH

Animals

INSTRUCTIONS TO THE TEACHER: Present three or four pictures identifying each animal, making sure youngsters associate the picture with the word.

EXPOSITION: Teacher says, "Boys and girls, today we are going to talk about pets.... our animals around the house."

I. Pets

A. Basic Dialogue

Teacher: (Pointing to picture of dog) "This is a dog."
Pupils: (Repeat) "This is a dog."

(Note to teacher: Watch for elongation of vowel in "dog" as children say the word dog again. Have children show by moving hands out in crescendo how we prolong the O sound so that they will make the distinction between this and the usual short sound in Spanish.)

CAT

Teacher: (Presents picture of a cat) "This is a cat."
Pupils: (Repeat) "This is a cat."

Teacher: Cat
Pupils: Cat

(Note to Teacher: Pupils may need help with sound of short a. See SOUND PRODUCTION section for help in establishing this sound.)

BIRD

Teacher: (Presents picture of a bird) "This is a bird."
Pupils: "This is a bird."

Continue the same procedure for:

fish rabbit puppy turtle chicken

(In each case view the pronunciation as a model, first, and judge the correctness of the children's pronunciation, secondly.)

Note: Beware of the short i sound in fish which does not exist in Spanish and take time to help child place it correctly. Also watch for confusion of the sh and ch sounds. (See the sections on INSTRUCTIONAL AIDS and SOUND PRODUCTION.)

B. Supplementary Material

This would consist of any review vocabulary that might be pertinent to the present unit, such as: colors, numbers, size comparison, etc.

C. Dialogue Adaptation

The questions would be based on basic dialogue, but would be reworded to be recognized by the pupil. Encourage individual responses by pupil. Should the pupil hesitate to answer, have the group answer, then the individual pupil repeats. In this phase of presentation include supplementary materials.

Teacher	Pupils
What is this? (Points to picture of dog.)	This is a dog.
What color is the dog?	The dog is brown.
Is this a big dog or a little dog?	This is a little dog.
What is a little dog called?	It is a puppy.
Is this a puppy?	No, it is a big dog.
Is this a big or a little cat?	It is a little cat.
What is a little cat called?	It is a kitten.
What color is this bird?	It is a yellow bird.
Who knows what this bird is called?	It is a canary.
Is the bird little or big?	The bird is little.

Teacher	Pupils
What does it do?	The bird sings.
Where is the bird?	The bird is in the tree.
And where else?	In the cage.
What color is the fish?	The fish is orange.
What is this fish called?	It is a goldfish.
Is it a little or big fish?	It is a little fish.
What does it do?	It swims.
Where does it swim?	It swims in a bowl.

D. Directed Dialogue

The teacher cues the student on specific questions to ask another pupil. If the child hesitates in asking, the entire class or group asks the question. If the answering child hesitates, the group responds.

Teacher	Pupils
Juan, ask María what color is the dog.	Juan: What color is the dog? María: The dog is brown.
Lupe, ask Roberto what color is this kitten.	Lupe: What color is this kitten? Roberto: The kitten is white.
Roberto, ask Lupe if the kitten is little or big.	Roberto: Is this kitten little or big? Lupe: The kitten is little.
María, ask Jesus where the bird is.	María: Jesus, where is the bird? Jesus: The bird is in the tree.
Jesus, ask Lola what the fish is doing.	Jesus: What is the fish doing, Lola? Lola: It is swimming.

E. Structure Drill

Through models, the teacher makes the pupil aware of different patterns of speech in English.

1. RESPONSE TO DRILL--Elicit responses to questions based on unit.

Teacher	Pupils
What do you have?	I have a dog.
What do you have?	I have a cat.
What does he have?	He has a dog.
What does she have?	She has a cat.
What do I have?	You have a bird.

2. SUBSTITUTION DRILL--Present your model sentence and tell the pupil to repeat.

Teacher	Pupils
I have a dog.	I have a dog.
We ____________	We have a dog.
They ____________	They have a dog.
He ____________	He has a dog.
She ____________	She has a dog.

3. REPLACEMENT DRILL--The teacher may substitute the noun, verb, or adjective in separate drills after presenting a model, using as many vocabulary words as possible.

Teacher	Pupils
The dog is brown.	The dog is brown.
The cat ____________	The cat is brown.

(Following this pattern, add other words the children know, matching color.)

SAMPLE LESSON FOR TEACHING ORAL ENGLISH

Setting the Table

INSTRUCTIONS TO THE TEACHER: Present vocabulary words relating to setting the table, associating objects with the vocabulary words.

EXPOSITION: Today we will talk about the table and dishes.

A. Basic Dialogue

T: This is a table (pointing to table).
P: (Touching table) This is a table.

T: (Holding up plate) This is a plate.
P: (Holds plate up) This is a plate. (Pupil passes plate to next child. Each one repeats the sentence.)

T: This is a cup.
P: (Holds cup up) This is a cup. (Pupil passes cup to next child. Each one repeats statement as he passes object.)

NOTE: Follow same procedure--saucer, glass, knife, fork, spoon, pitcher.

B. Supplementary Materials

Presentation of milk, coffee, water to be "Put" into cup and glass.
Colors

C. Dialogue Adaptation

Teacher	Pupils
Who has the saucer?	I have the saucer.
(Gives saucer to child.)	
Is it a big saucer?	No, it's a little saucer.
What color is the saucer?	The saucer is yellow.
What do you put on the saucer?	I put a cup on the saucer.
What do you put in the cup?	I put coffee in the cup.
What does father drink from the cup?	Father drinks coffee from the cup.
Who has a glass?	He has a glass.
Is it a little glass?	No, it's a big glass.
What do you put in the glass?	I put milk in the glass.
What else do you put in the glass?	I put water in the glass.
What do you drink from a glass?	I drink milk from a glass.
What else do you drink from a glass?	I drink water from a glass.

NOTE: Continue adapting basic dialogue into questions that will include as many combinations of the basic vocabularies and supplement words as possible. Have individual pupils answer, or have the class answer with him.

D. Directed Dialogue

Teacher	Pupils
María, tell Manuel to put the plate on the table.	María: Manuel, please put the plate on the table.
Juan, ask Manuel what he is doing?	Juan: Manuel, what are you doing?
	Manuel: I am putting the plate on the table.

NOTE: Follow similar pattern for each object to be put on the table; vocabulary words are same as presented in Basic Dialogue. Use pictures or a set of toy dishes for setting the table.

E. Structure Drills

Teacher	Pupils
What do you put on the table?	I put a glass on the table.
What does he put on the table?	He puts a glass on the table.
What does she put on the table?	She puts a glass on the table.
What does María put on the table?	María puts a cup on the table.
What color is the table?	The table is brown.
cup?	cup blue.
plate?	plate yellow.
What color is the saucer?	The saucer is white.
pitcher?	pitcher red.
What do you have in your hand?	I have a cup.
María has a cup.	María has a cup.
saucer.	saucer.
plate.	plate.
knife.	knife.
fork.	fork.
spoon.	spoon.
The spoon is on the table.	The spoon is on the table.
fork	fork
knife	knife
plate	plate
saucer	saucer
cup	cup
The cups are on the table.	The cups are on the table.
spoons	spoons
knives	knives
plates	plates
saucers	saucers
forks	forks

INSTRUCTIONAL AIDS

IMPROVING ENGLISH PRONUNCIATION

Consonant errors:

1. Substituting voiceless sounds for the voiced English sounds
   - /f/ for /v/
   - /s/ for /z/
   - /t/ for /d/
   - /k/ for /g/
2. Interchanging /b/ and /v/
3. Confusing /ch/ and /sh/
4. Substituting /y/ for /j/
5. Substituting /d/, /f/, or /t/ for the voiceless /th/
   Substituting /z/, /v/, or /d/ for the voiced /th/
6. Omission of the /h/ sound in words beginning with /hw/ as in wh.
   (As Spanish sound for pronouncing (Ju)an)

Vowel errors:

1. Adding the /e/ sound before initial sp, sc, and st blends
2. Using the long e sound for the short i sound
3. Substituting the long u or oo sound for short u sound
4. Substituting the short u sound for the awe sound of al, au, aw, and ou.

The following pages contain suggested method and drills for helping children overcome these speech difficulties. This information is for teacher reference only and it is not intended that these drills necessarily be incorporated into each day's planning.

There are four suggested basic steps in the process of correcting these mistakes:

1. Establishing the sound or auditory discrimination. Great emphasis should be placed on listening to the sound under study until it is

established. Ear training through listening is necessary to develop auditory perception.

2. Visualizing the movement of the mouth, tongue, lips in making the sound. Mirrors are excellent for imitative purposes. The teacher acting as a model should demonstrate for the child how the word looks and sounds to others as it is being uttered.

3. Orally and visually distinguishing between similar sounds. The child needs to hear the difference between the words containing similar sounds. At this point the teacher may use parallel word lists (pairs of words which sound exactly alike except for one consonant or vowel sound--e.g., chair-share, shoes-choose) along with objects and pictures representing the different meanings of words. It is important that the pupil know that by the difference in pronunciation different meanings are conveyed.

4. Reproducing the sound. Lists of practice words are recommended at this point. A child's tendency to imitate is an asset in the teaching of English. A child will repeat what he hears. If a pupil hears a teacher with accurate articulation, correct English usage, and distinct enunciation, he will likewise develop proper speech habits.

The /f/ and /v/ sounds:

The sound /f/ is voiceless and the sound /v/ is voiced. Since /f/ and /v/ are produced with audible friction, we call them fricatives. Here is a way to show your students the difference between /f/ and /v/:

Ask them to put their fingers on their throats and repeat after you. Whisper the /f/ and pronounce the /v/ out loud: /f...v...f...v...f...v...f...v... f...v...f...f...v...f/ Then ask them if they can feel the vibration of their vocal cords.

The following word lists may be used to establish the differences between the f and v sounds:

vast	- fast	oven	- often	serve	- serf
view	- few	hover	- suffer	loaves	- loaf
vine	- fine	cover	- tougher	leaves	- leaf
fan	- van	savor	- safer	shelves	- shelf
face	- vase	bossa nova	- sofa	knives	- knife

The /s/ and /z/ sounds:

Pupils must understand that the one difference in sound--the difference between /s/ and /z/--makes a difference in meaning in some words.

When we pronounce /s/, the vocal cords are lax and silent. When we pronounce /z/, the vocal cords are tense and vibrating. This is why we call /s/ a voiceless sound and we call /z/ a voiced sound. Here is a way to show your students the difference between /s/ and /z/.

Ask the students to put their fingers on their throats and repeat after you (whisper the /s/ and say the /z/ out loud): /s...z...s...z...s...z...s... z...s...z...s...s/ Then ask them if they can feel the vibration of their vocal cords as they pronounce the /z/ sound.

To establish discrimination between these two sounds, the following word drills may be used:

zeal - seal
zoo - Sue
zip - sip
zipper - sipper
zinc - sink
zone - sown

buzz - bus
knees - niece
eyes - ice
lose - loose
excuse (verb) - excuse (noun)
clothes - close (near)
close (verb)

scissors - sisters
reside - beside
sizzle - whistle
razor - racer

The /t/ and /d/ sounds:

To make the t and d sounds the tongue touches the gum ridge above the upper teeth.

The sound /t/ is voiceless and the sound /d/ is voiced. Since /t/ and /d/ are produced by stopping the flow of air, we call them stops.

We use a strong puff of air after a /t/ that precedes a stressed vowel. When /t/ comes at the end of a word, the puff of air may disappear entirely.

To contrast these sounds, the following word drill may be used:

do - to
dry - try
Dan - tan
dough - toe
dime - time
deer - tear

peddle - petal
meddle - metal
saddle - tattle
grader - greater

bed - bet
bad - bat
sad - sat
feed - feet
cold - colt
bead - beet
seed - seat

The /k/ and /g/ sounds:

To make the k and g sounds, the back of the tongue touches the roof of the mouth.

When we pronounce /k/, the vocal cords are lax and silent. When we pronounce /g/, the vocal cords are tense and vibrating. This is why we call /k/ a voiceless sound and we call /g/ a voiced sound. Since /k/ and /g/ are produced by stopping the flow of air, we call them stops. Here is a way to show your students the difference between /k/ and /g/:

Ask them to put their fingers on their throats and repeat after you. Whisper the /k/ and say the /g/ out loud: /k. . . g. . . k. . . g. . . k. . . g. . . k. . . g. . . k. . . g . . . k/ Then ask them if they can feel the vibration of their vocal cords. We use a strong puff of air after a /k/ that precedes a stressed vowel sound. If your students pronounce /k/ properly, they will be able to feel this puff of air when they hold their hands close to their lips. They will be able to see this puff of air if you hold a piece of paper in front of your mouth when yo pronounce "coat." When /k/ comes at the end of a word, the puff of air may disappear entirely.

The following word drills may be helpful in establishing discrimination between these sounds:

coat - goat
could - good
cold - gold
cap - gap
card - guard
curl - girl
Kate - gate

baggage - package
giggle - tickle
stagger - stacker
trigger - tricker

back - bag
pick - pig
wink - wing
snack - snag
rack - rag
wick - wig

The /b/ and /v/ sounds:

In teaching the v sound in contrast to the b sound, the teacher should demonstrate to the student how the sound is made and the difference between the position of the lips. The b sound is made with both lips shut sufficiently tight to hold the air inside the mouth, and as the air is released, a vibration is produced in the throat as the sound is blended with the following vowel sound. The v sound is produced by curling the lower lip under the upper teeth and simultaneously producing a vibration or humming sound in the throat as the sound is uttered, blending it with the following vowel sound.

This list of parallel words may be of help to the teacher in demonstrating the difference between the b and v sounds.

boat - vote
bat - vat
base - vase
bale - vale

berry - very
best - vest
bend - vend
buy - vie

The /ch/ and /sh/ sounds

To make the sound sh the tongue is placed along the upper gum ridge touching this ridge at the sides but not touching in the middle. Teeth almost touch in front, lips are slightly pursed. Air is expelled quickly. To form the ch sound the mouth formation is the same except that the tip of the tongue begins the sound by touching the upper gum ridge as if to form t. The dialect error is in interchanging these sounds. Once the sh can be made correctly, ch can be quickly learned by making a t just before saying sh.

The following word drills may be helpful in establishing the sound of sh:

shirt
shop
show
shake

ashes
fashion
dishes
sunshine

brush
fish
trash
wish

These word drills may be used for emphasizing the ch sound:

chalk
children
chin
chase

kitchen
matches
peaches
teacher

catch
church
reach
beach

These words point up some differences between the sh sound and the ch sound:

shop - chop
shoes - choose
ship - chip
share - chair
sheep - cheap

The /y/ sound and the /j/ sound:

To make the y sound the mouth is slightly opened, teeth apart. The middle of the tongue presses against the roof of the mouth, tip of the tongue touching the bottom teeth. Air is expelled over the center of the tongue. The dialect error is usually the substitution of j for the initial y, caused by the tip of the tongue touching the upper gum ridge, or the substitution of zh when the teeth are closed.

Practice exercises for distinguishing between y and j sounds:

yellow - jello
yell - jell
yoke - joke
you - Jew
Yale - jail

yes - Jess
year - jeer
yam - jam
yet - jet
yon - John

The /th/ sound, voiced and voiceless:

To form the th sound, the tip of the tongue is placed between the teeth and slightly protruding. Air is expelled over and down the center of the tongue. Th is voiced (has vocal cord movement) in pronouncing the word "then". It is voiceless when pronouncing the word "thin". The dialect error occurs with the substitution of d, f, or t for the voiceless th; and the substitution of z, v, or d for the voiced th.

Practice exercises for distinguishing between the voiced and voiceless th sounds:

Voiced	Voiceless
this	thin
that	thick
these	three
those	throw
then	thread
they	thimble
though	think

Exercises for distinguishing between th and t or d sounds:

then - den
they - day
those - doze
thought - taught

thank - tank
thick - tick
three - tree
thread - tread

The /h/ sound:

When we pronounce /h/, we use a puff of air before a vowel sound. This is why we call /h/ an aspirate. Our tongue is already in position for the following vowel sound. /h/ is unique among consonant sounds in English. We use it only before vowel sounds at the beginning of syllables. Most students do not have trouble contrasting /h/ with other consonant sounds. But they may have trouble contrasting /h/ with the absence of /h/.

The /wh/ sound:

The sound of the wh is made by rounding the lips in the same manner as producing the long oo sound for u, and blowing a steady stream of air from the throat without a vibration or humming sound. The lips and the tongue are moved smoothly to blend with the vowel sound following.

The dialect error occurs when the wh sound is not made explosively, but sounds more like w: for example, wite for white.

These words may be used for practicing the wh sound:

wear - where
watt - what
weather - whether
wail - whale
witch - which

Addition of e before certain words:

Since there are initial sp, st, and sc sounds in some foreign languages, there is a tendency on the part of some pupils to carry over from their native language the addition of e before words beginning with sp, st, and sc. The teacher should demonstrate how the sp, st, and sc sounds are produced by making the sound of s and immediately following it with the sound of p, t, or c, in a smooth, whispering blend, without producing a vibration in the throat. This practice word list may be helpful in overcoming this tendency;

school
scout
scratch
scream
scrub
scissors
scales

start
stand
state
stay
street
stripes
steps
story
stick
star
stop

spell
spank
spoon
spend
speak
spin
spinach
spring

The long e sound and the short i sound:

In making the long e sound, the teeth are barely apart, lips drawn back as if to smile, and fairly tense; sides of the tongue slightly touch the sides of the mouth at upper teeth. To make the short i sound, the teeth are partially opened, the tongue is flat in the mouth. The dialect error occurs when these two sounds are interchanged, and the tongue is placed incorrectly as the lips are either tensed too much or not enough.

These word drills may be of help in establishing these differences:

it - eat
bit - beet
dip - deep
chip - cheap
fit - feet
hit - heat
lip - leap

sit - seat
knit - neat
ship - sheep
pill - peal
sill - seal
still - steal

The long u (oo) sound and the short u sound:

Some pupils tend to substitute the sound of the long u or oo for the sound of short u. The sound of short u is produced without any facial expression and the lips only very slightly opened. The sound of the short u is initiated in the throat with a slight effort of the diaphram (pulling the stomach in) as the sound is uttered. The sound of the long u is made with the lips in an almost whistling position, except that the sound is initiated in the throat with only a very negligible amount of air coming out with the sound.

For drilling these sounds the following words may be used:

boom - bum
boot - but
mood - mud
noon - none

pool - pull
root - rut
soon - sun
shoot - shut

coupe - cup
poop - pup
soup - sup
juice - just

The short u sound and the awe sound:

Frequently children learning to speak English have trouble pronouncing the awe sound, and tend to pronounce it as the short u sound. For example, caught becomes cut; bought becomes but. The awe sound, usually encountered in the form of al, au, aw, and ou, is made by dropping the jaw and shaping the mouth in the form of a C while simultaneously attempting to produce the sound of awe deep in the mouth. Failure to open the mouth enough, to drop the jaw, to make the pronunciation deep enough in the mouth, or to make the mouth take the form of the letter C will result in the short u sound instead of the awe sound.

The following word lists contain some examples of words having the awe sound:

AL	AU	AW	OU
all	August	dawn	bought
ball	autumn	draw	brought
chalk	caught	hawk	cough
false	cause	hall	fought
salt	Paul	lawn	sought
walk	taught	saw	thought

IMPROVEMENT OF ENGLISH LANGUAGE PATTERNS

These are some of the constructions and usages which non-English speaking children generally find difficult. Observation of children's speech may reveal others which need special attention.

1. The possessive forms of nouns: The bird's nest, my sister's dress, the boy's book. This is a form not found in the Spanish language, and children tend to use the form of their native language--the dress of my sister, the nest of the bird.

2. Verb forms, both tense and number. English verbs are highly irregular, and most difficulties come when children try to make use of the various forms.

3. Double negatives. This is good form in Spanish.

4. Comparative forms of adjectives and adverbs.

5. Word order of adjectives and nouns. Some languages use these in reverse order.

6. Word order in questions. For example: Where I am? instead of Where am I?

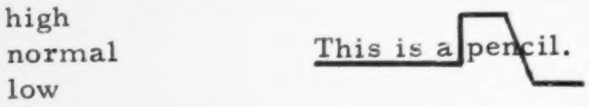
7. Pronouns, especially he, she, it, and their objective and possessive forms; herself, myself, themselves, etc., and this, that, these, those.

8. Idiomatic expressions.

By teaching vocabulary through language patterns, many of these difficulties will be prevented. The correct form must be made very clear and practiced many times first. For children who do have such difficulties, language pattern drill exercises should be developed in which the correct form is chosen and inserted.

RHYTHM AND TONE IN ENGLISH LANGUAGE STRUCTURE

The teacher must be careful to produce the oral material accurately when presenting language patterns to the class, thereby insuring an accurate model for the pupils to imitate. Production of the over-all patterns of intonation and rhythm is to be emphasized along with the accurate production of individual sounds. Intonation means the changes in pitch level of the voice. Rhythm is the manner of recurrence of stressed syllables and the alternation of stressed and unstressed syllables. For example, a line may be used in the following manner to represent these changes in pitch graphically:



The higher pitch is generally associated with emphasis or stress. Most words which are stressed are uttered at a higher pitch. Normal level is generally that on which most utterances begin if the first word of the pattern is not stressed. The lower pitch usually appears at the end of an utterance and it expresses finality or completeness.[1]

All utterances in English use some combination of these pitches.

The rhythm of English is characterized by the alternation of stressed and unstressed syllables within an utterance. This stress takes the form of loudness and length, in contrast to the unstressed syllables which are produced with less intensity of voice and within a shorter span of time. The stressed syllables in a sentence tend to occur at regularly timed intervals. The amount of time consumed between the stressed syllables tends to remain stable. Thus, when we have several syllables between stressed syllables, they are produced much more rapidly than when we have only one or two syllables. The use of contractions is an aid in maintaining this stable kind of rhythm. The more stresses in a sentence, the less necessity there is for using contractions. Likewise, the slower the sentence is read, the more stresses there will be and the fewer contractions necessary.[2]

In presenting the common English sentence patterns along with negative questions and short answers, natural variances in pitch and rhythm should be observed. For example:

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[1] *From FRIES AMERICAN ENGLISH SERIES, Teacher's Guide for Books One and Two, Pauline Rojas. Copyright, 1952. D. C. Heath and Company, p. 260. Used by permission.*

[2] *Ibidem, p. 261.*

Pattern 1.

What is your name?)	— — — —'
My name is Juan	— — — —'
(Are you a girl?)	— — — —'
No, I'm not.	—' — —'
I'm a boy.	— — —'

Pattern 2.

(Is the ball red?)	— — — —'
Yes, it is.	—' — —'
The ball is red.	— — — —'

Pattern 3.

I am running.	— — —' —
(Is she coming now?)	— — — — —'
No, she's not.	—' — —'
She came yesterday.	— — —' — —

Pattern 4.

He hit the ball.	— — — —'
(Did she eat the apple?)	— — — — —' —
No, she didn't.	—' — —' -
She ate the cookie.	— — — —' —

Pattern 5.

(Did she give you the book?)	— — — — — —'
Yes, she gave me the book.	—' — — — — —'
Juan brought the teacher a flower.	—' — — —' — — —' —

SUGGESTED ELIGIBILITY TEST

Pre-school Interview for Pupils who will be six years old by September 1st. Register future pupil. First obtain information for the registration blank from the parent and then interview the future pupil.

Interviewer says printed words. Please note that you will need some pictures for question Number 9. For question Number 15, interviewer should demonstrate.

The child is considered as eligible and needing the Pre-school Program if he cannot answer 75 per cent of these questions acceptably. Therefore, when he has missed more than 25 per cent, the examiner may cease the questioning--he is eligible. Indicate on the front of the registration blank if the child is "eligible" or "ineligible."

1. Hello. What is your name? Are you a boy or a girl?

2. Where do you live?

3. Tell me your father's name. Tell me your mother's name. (Only one successful credit.)

4. Do you have brothers? What are their names?

5. Do you have sisters? What are their names?

6. How old are you?

7. What did you eat today?

8. What do you wear on your feet? What is this? (dress, or shirt) What color is it?

9. What is this (Have pictures of five common objects: dog, house, tree, chair, baby, cat, or others. Show them one by one and ask him to name them. Give partial credits for each success.)

10. What will you do at school?

11. What does your father do?

12. What does your mother do?

13. What do you like to play.

14. What do you see on television?

15. What am I doing? (Ask him what you are doing when you demonstrate standing, or sitting, or closing a door, handing him a pencil, or picking up a book.)

16. What would you like to see in school now?

(If a child is tearful, frightened, refuses to answer, stop the questioning after the first four failures, and unless there is contradictory evidence, conclude that he would profit by the Pre-school Program. He can be dropped after enrollment if he evidences ability to use English for communication.)

ACTIVITIES and MATERIALS

POEMS, SONGS, AND SINGING GAMES

Poems and songs should be selected which will extend and reinforce the vocabulary unit under study. Poems and songs help children acquire a feeling for rhythm in the use of oral English and are important as a motivational factor. Some poems may be adapted to music, others dramatized; some are suited to unison speaking. The creative teacher will utilize every opportunity to provide further practice in oral language development by adapting English vocabulary to familiar folk tunes and rhythms.

The suggested songs and poems given here were chosen from many different sources in addition to the State-adopted music texts. A listing of these sources is included at the close of this section.

American Singer, Book One
American Book Company

"At School"--p. 13

We sit in a circle
And talk and talk.
We sit in a circle
And talk and talk.
We sit in a circle
And talk and talk.
That is why we like school.

Use variations--"go outside and run and play,"
"we come inside to drink our milk," etc.

"Be Careful"--p. 25

Stop, look, listen
Before you cross the street.

"Crossing the Street"--p. 25

Look to the left,
Look to the right!
When you cross the street.
Look to the left,
Look to the right!
When you cross the street.

Look for the cars,
Look for the trucks!
When you cross the street.
(repeat)

American Singer, Book One (continued)
American Book Company

"Apples"--p. 171

Apples, apples in the tree,
Some are high, some are low
(Show an apple tree on a large chart. As the song is sung, point to high and low.)

"The Vegetable Man"--p. 21

Buy my ripe corn and tomatoes!
Try a nice apple or pear!
I have fresh beans and potatoes;
Best you can find anywhere!

"Auto Horns"--p. 172

Honk! Honk! Honk!
Honk! Honk! Honk!
Auto horns are calling.

The First Grade Book
Ginn and Company

"Can You Sing?"--p. 4

Can you sing, can you sing,
Can you sing me a song?

I can sing, I can sing,
I can sing you a song.

"Good Morning"--p. 6

Good morning, good morning,
Good morning to you!

Good morning, good morning
Oh, how do you do?

Good morning, good morning,
Good morning, Miss___________!

Good morning, good morning,
I'm fine, how are you?

"Sing Me Your Name"--p. 6

Sing me, sing me, sing me your name.
Marie, Marie, that is my name.

"Hop, Hop"--p. 19

Hop, hop, right foot,
Hop, hop, left foot,
Hop, right, hop left,
Hop, hop, hop!

The First Grade Book (continued)
Ginn and Company

"Swing High, Swing Low"--p. 30

Swing high, swing low,
Down and up we go.

Swing high, swing low,
Singing as we go!

"Number Play"--p. 42

One and one are two,
And I can see you!
One and two are three,
Now can you see me?
One and three are four,
I'm walking to the door.
One and four are five,
Now watch me, I can fly!

"Round the Ring"--p. 45

Run and run around,
Round and round the ring.
Run and run around,
While we all sing.

Turn to the east, turn to the west,
Stand before the one you love best.

"The Farmer"--p. 49

Do you know how the farmer,
Do you know how the farmer,
Do you know how the farmer,
How he plants his wheat?
(variations)
How he drives his truck?
How he picks his cotton? etc.

"Here We Come"--p 39

Hear our drum!
Hear our drum!
Marching, marching,
Here we come!

"Ten Little Indians"--p. 43

One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little, nine little Indians,
Ten little Indian boys!

"The Mulberry Bush"--p. 49

Here we go round the mulberry bush,
The mulberry bush, the mulberry bush.
Here we go round the mulberry bush,
So early in the morning.
(use variations)
This is the way we comb our hair,
This is the way we brush our teeth,
This is the way we wash our clothes, etc.

"Good Morning"--p. 54

Good morning! Good morning!
You are very well, I see.
Good morning! Good morning!
Come walk along with me.

The First Grade Book (continued)
Ginn and Company

"Here's a Ball for Baby"--p. 58

Here's a ball for baby,
Big and soft and round.
Here's the baby's hammer,
Oh, how he can pound!

"Good-bye to Everyone"--p. 68

Good-bye! Good-bye!
Good-bye! Good-bye!
For now the day is done.
Good-bye! Good-bye!
Good-bye! Good-bye!
Good-bye to boys and girls!

Music for Early Childhood
Silver Burdett Company

"Little Red Bird in the Tree"--p. 9

Little red bird in the tree,
In the tree, in the tree,
Little red bird inthe tree,
Sing a song to me.
(use variations as to color)

"Who Is that Knocking at my Door?"--p. 14

Who is that knocking at my door?
Who is that knocking at my door?
Who is that knocking at my door?
It is _____________(change names)

(additional adaptations)

I will hurry to the door,
I will hurry to the door,
I will hurry to the door,
And say, "How do you do?"

I will shake his hand and say,
I will shake his hand and say,
I will shake his hand and say,
"Please come in."

I will lead him to a chair,
I will lead him to a chair,
I will lead him to a chair,
And say, "Please sit down."

Music for Early Childhood (continued)
Silver Burdett Company

"Good-Bye Song"--p. 27

Now we must all go home
Tell me good-bye and
I'll tell you good-bye and,
Then we'll all go home.

"Jack in the Box"--p. 62

I'm a jack-in-the-box, you see!
Up I pop! Down I drop!
Oh, what fun I have, you see!
Popping up and down!

"I Am Rocking"--p. 41

I am rocking, rocking, rocking
I am rocking in my chair.

A Singing School, Our First Music
Birchard and Company

"Grace"--p. 24

We bow our heads and say,
"Thank you God, for food today."

"I'm Tall, I'm Small"

I'm tall, I'm very tall,
I'm small, I'm very small,
Sometimes I'm tall, sometimes I'm small.
Guess what I am now.
(Circle formation with one in center. Act out the song as they sing. At signal from one in center, all take a small or tall position. If someone misses, he must be *it*.)

"On the Bus"--p. 53

Here is the bus! Here is the bus!
Right on the corner it stops for us.
Through the town! Through the town!
Watch for your corner
And then climb down!

"Outdoors"--p. 68

Outdoor games, in sun we play
Keep us well each sunny day.

A Singing School, Our First Music (continued)
Birchard and Company

"I Like These"--p. 70

Beans, carrots, nice green peas,
I like vegetables, I like these.
Potatoes, beans and cabbage too,
I like vegetables, yes I do!

"Nice and Clean"
(Tune: Mary had a Little Lamb)

Tito had a bar of soap,
A bar of soap, a bar of soap,
Tito had a bar of soap,
He used it every day.

His face and hands were always clean,
Always clean, always clean,
His face and hands were always clean,
He used it every day.

Maria had a toothbrush
A toothbrush, a toothbrush,
Maria had a toothbrush,
She used every day.

Juan had a comb and brush,
Comb and brush, comb and brush,
Juan had a comb and brush,
He used every day.

Lupe wore a nice clean dress,
Nice clean dress, nice clean dress,
Lupe wore a nice clean dress,
A nice clean dress today.

"Rest"--p. 72

After you work and after you play,
Then do you know what to do.
Fold your arms, and close your eyes
And rest, rest, rest!

"Health Song"
(Tune: Row, Row, Row, Your Boat)

Brush, brush, brush your teeth
Brush them every day,
Father, Mother, Sister, Brother,
Every, every day.

Drink, drink, drink some milk,
Drink some every day.
Father, Mother, Sister, Brother,
Every, every day.

Eat, eat, eat some fruit,
Eat some every day,
Father, Mother, Sister, Brother,
Every, every day.
(Water, chocolate and other drinks may
be put in the place of milk.)
(Names of other vegetables and fruits
can be put in the place of fruit.)

"A Helper"
(Tune: Did You Ever See a Lassie)

It is fun to be a helper
A helper, a helper,
It is fun to be a helper
Just any time.

Oh, I can set the table,
The table, the table
Oh, I can set the table
At dinner time.

Oh, I can dry the dishes,
The dishes, the dishes,
Oh, I can dry the dishes,
And make them shine.

Oh, I can rake the dead leaves
The dead leaves, the dead leaves
Oh, I can rake the dead leaves
In Autumn time.

(Tune: "Lazy Mary")

My eyes, my ears, my nose, my mouth,
My eyes, my ears, my nose, my mouth,
My eyes, my ears, my nose, my mouth,
And we all turn around.

My arms, my hands, my fingers, my hips,
My arms, my hands, my fingers, my hips,
My arms, my hands, my fingers, my hips,
And we all turn around.

My foot, my knee, my stomach, my back,
My foot, my knee, my stomach, my back,
My foot, my knee, my stomach, my back,
And we all turn around.

My leg, my ankle, my finger nail,
My leg, my ankle, my finger nail,
My leg, my ankle, my finger nail,
And we all turn around.

"Play and Sing"
(Tune: Did You Ever See a Lassie)

Come along and play with me,
Play with me, play with me,
Come along and play with me,
children today.
(Use other verbs: sing, walk,
stand, etc.)

(Tune: "Lazy Mary") (continued)

My lips, my fist, I'll hold my waist,
My lips, my fist, I'll hold my waist,
My lips, my fist, I'll hold my waist,
And we all turn around.

My ankle, my waist, I'll pat my chest,
My ankle, my waist, I'll pat my chest,
My ankle, my waist, I'll pat my chest,
And we all turn around.

"Take Your Little Hands"
(Source unknown)

You take your little hands and go clap, clap, clap
You take your little hands and go clap, clap, clap
You take your little hands and go clap, clap, clap
Clap, clap, clap your hands.

You take your little toe and go tap, tap, tap
(three times)
Tap, tap, tap your toe.

You take your little eyes and go blink, blink, blink
(three times)
Blink, blink, blink your eyes.

You take your little lips and go (kissing sound
three times)
Kiss your Mommy and Daddy.

You take your little hand and wave bye, bye, bye
(three times)
Wave your hand bye bye.

"A Child's Pledge"

I give my head, my heart, my hands,
To God and my country;
One God,
One country,
One flag.

Wave the flag
Beat the drum,
Down the street
The band will come.

"Good Morning"

Good-morning to you,
Good-morning to you,
Good-morning to you,
And How-do-you-do.

"Good-Morning"

Good-morning to you,
Good-morning to you,
We're all in our places
With sun-shiny faces
This is the way
To start a new day.

"A Getting Up Song"
(Source unknown)

When ducks get up in the morning,
They always say "Good-day"
When ducks get up in the morning,
They always say "Good-day"
Quack, quack, quack, quack,
That is what they say,
Quack, quack, quack, quack.
That is what they say.

(Repeat first four lines--pigs instead
of ducks)
Oink, oink, oink, oink.
Repeat first four lines--sheep instead
of ducks)
Baa, baa, baa, baa.
Repeat first four lines--cows instead
of ducks)
Moo, moo, moo, moo.
Repeat first four lines--we instead
of ducks)
Hello, hello, hello, hello.

"When We Go to Play"
(Tune: The Mulberry Bush)

What shall we take when we go to play,
Go to play, go to play?
What shall we take when we go to play
When we go to play?

We will take our bat and ball--etc.

We will take our bicycles--etc.

We will take our roller skates--etc.

We will take our jumping ropes--etc.

We will take our jacks and ball--etc.

"This is the Way"
(Tune: "Mulberry Bush")

This is the way we stand and walk
Stand and walk, stand and walk
This is the way we stand and walk
When the school bell rings.

This is the way we clean our room, etc.
Just before recess.

"Play Party"
(Tune: Jennie Crack Corn)
(Children skip in a circle during the first stanza. Then stand and do what words say in following stanzas.)

Jenny crack corn and I don't care,
" " " " " " "
" " " " " " "
Today's a holiday.

Round and round, and I don't care,
" " " " " " "
" " " " " " "
Now let's all stand still.

Right hand up and I don't care,
" " " " " " "
" " " " " " "

Turn the other way.

Left hand up, and I don't care
" " " " " " "
" " " " " " "
Master's gone away.

Both hands up, and I don't care
" " " " " " "
" " " " " " "
Circle round again.

(Tune: "Farmer in the Dell")
(group activity)

A-walking we will go.
A-walking we will go.
Heigh, ho, the merry-o,
A-walking we will go.

Use other action words for additional verses, such as skipping, jumping, running, marching, hopping.

Tune: "Farmer in the Dell" (continued)

This same activity may be adapted to individual activity by changing the words:

Juan walks to the door.
Yes, Juan walks to the door.
Heigh, ho, the merry-o,
Juan walks to the door.

(Tune: "The Farmer in the Dell")

The father's in the dell,
The father's in the dell,
Heigh, ho, the merry-o
The father's in the dell,

The father takes the mother, etc.

The mother takes the baby, etc.

The game may be perpetuated as long as desired, using the names of members of the family.

Getting acquainted song:

(Tune: "Farmer in the Dell)

Hello, hello, hello.
Hello, hello, hello.
Before it's time for us to go,
It's you I want to know.
(Use children's names instead of "You."

(Tune:"Little Brown Jug")

A-ha-ha, you and me
We're as clean as we can be.
A-ha-ha, all can see,
Juan's as clean as he can be.
(Substitute neat, nice, sweet, smart, etc. Also substitute the names of different boys and girls to vary the song.)

"Our House"
(Tune: "Mary Had a Little Lamb")

The fam-i-ly lives in the house,
In the house, in the house.
The fam-i-ly lives in the house,
A little yel-low house.

The house is in a little yard,
Little yard, little yard.
The house is in a little yard,
A pretty little yard.

Who lives in the little house,
Little house, little house?
Who lives in the little house
That has a pretty yard?

I live in this little house
Little house, little house.
I live in this little house
With my fam-i-ly.

This room is the living room,
Living room, living room.
This room is the living room
Where we sit and talk.

This room is the dining room,
Dining room, dining room.
This room is the dining room,
Where we eat our lunch.

This room is the kitchen,
Kitchen, kitchen.
This room is the kitchen,
Where mother cooks our food.

This room is the bathroom,
Bathroom, bathroom.
This room is the bathroom,
Where we take a bath.

This room is the bedroom,
Bedroom, bedroom.
This room is the bedroom,
Where we go to sleep.

GAMES FOR ESTABLISHING THE SOUND SYSTEM

"Walk the Ladder"

Draw a step ladder, either on large wall chart or on the chalkboard. On the left side of each step, place a picture of an object or activity whose name begins with the sound to be drilled. On the right side of each step, place a picture of an object whose name ends with the identical sound. The child who goes up and down the ladder without a mistake is a winner.

With chalk, draw a 10 rung ladder on the floor. Place a picture vocabulary card on each rung. As the child "climbs" the ladder, he picks up and names each picture in turn. On the way "down" he names and replaces the pictures. The champion climber is one who names all the pictures correctly.

"Spin the Wheel"

Divide a wheel into twelve sections and number these in sequential order. Attach a movable arrow at the center. Give the child twelve picture cards, selected to provide drill on a common sound--either initial or final. For each word pronounced correctly, the arrow is moved one space until a complete revolution has been made.

"Lost and Found"

Ask individual children to stand and repeat what they would say to a policeman if they were lost. Each child might say:

> My name is Juanita Moreles.
> I am six years old.
> I live at 506 Laredo Street
> My father's name is Raphel Moreles.

"Introductions"

Have children practice introducing classmates to the teacher and to each other.

"Going Traveling"

Pack a suitcase with articles of clothing which the class has learned to name. Call on different children to unpack the suitcase and name the items. Pack with girl's clothing, then at another time, pack with boys clothing. The suitcase can also be packed with toys and other objects; however, the items chosen should be related to each other as in a vocabulary unit or in accordance to a specific sound or sound combinations (rhyming words), whichever is being emphasized.

"Cut-Out Fun"

Have the children cut out cartoon figures from a strip and paste them in whatever order they choose on heavy paper. Then let the children supply their own dialog to go along with the picture sequence.

"My Own Story"

Give each player an equal number of picture cards dealt face down. One player begins the story by picking up the top card from his pack, placing it face up on the table, and telling something about the picture. The next player turns up one of his cards and continues the story by telling something about his picture card, and so on until each player has exhausted his stack.

"TV Special"

Cut out a large picture of a television set and mount on heavy paper. Cut a slit at the top and bottom of the screen so a strip of paper may be inserted. Have a child name the pictures as they appear on the screen. If he fails to say the word correctly his TV set is turned off, and another child is permitted to watch television. (Be sure to let the unsuccessful child have another chance until he can pronounce the word.)

"My Story"

Children are encouraged to talk about real or imagined personal experiences by having them complete a sentence, such as:

- On my way to school I saw__________.
- When Daddy came home last night, he brought_________.
- When I looked out the window this morning, there was a_________.

Classroom Games

"I Saw"

The players are seated in a circle. One child is in the center of the circle. He says, "On my way to school this morning I saw_________." He then imitates, in movements or gestures, what he saw and the others try to guess what it was. The child who guesses correctly goes into the center and the game starts again.

If no one guesses correctly, the child in the center tells what it was that he saw. If his imitation is good, he is praised and allowed to be IT again; if the imitation is poor, he joins the circle and another player is selected to show what he saw on the way to school.

"Change Seats"

The children are sitting in their seats. The teacher gives the command: "Change left!" "Change right!" or "Change back!" At the command, the children shift in the direction named. When the shift is forward, those who were in the front row continue to play in a standing position till the command, "Change back!" is given. If the command is to change right, those in the right-hand row of seats stand, etc.

"Who Am I?"

Teacher makes different farm animal sounds and lets the children guess which one she is. This may also be played with actions and let the children name the action you are doing. After several times with teacher as leader, a child may take over and be IT.

"Red Light--Green Light"

Let the children play that they are cars and have one as policeman. If the policeman says "red light" the cars have to stop. "Green light" means go.

"Matching"

Let children match pictures of mother animals and babies. The teacher may use pictures from magazines, story books, or science books with pictures in them.

FINGER PLAYS

"My Book" and other short verses (Source unknown)	Directions
This is my book; it will open wide To show the pictures that are inside.	Hands with the palms together make the book.
This is my ball, so big and round, To toss in the air or roll on the ground.	Finger tips touch and hands cup to make the ball.
Here's my umbrella to keep me dry, When the raindrops fall from the cloudy sky.	Upright index finger of one hand, with the other hand flat upon it, makes the umbrella.
This is my kitty; just hear her purr When I'm gently stroking her soft, warm fur.	Left hand is the kitty which the right hand gently strokes.

Let's Do Finger Plays --p. 40

"The Family"	
This is my father, This is my mother, This is my brother tall, This is my sister, This is the baby, Oh, How we love them all.	Hold up the fingers of the left hand and point to them with the forefinger of the right in consecutive order beginning with the thumb.

Finger Plays (continued)

"Balls"
(Source unknown)

	Directions
Here's a ball, And here's a ball, And a great big ball I see, Shall we count? Are you ready? One! Two! Three!	Small circle made with thumb and index finger of one hand. Make a larger circle made by using both thumbs and index fingers. Make a huge circle made by using both arms. Each of the three circles is made as counted.

"Jack Be Nimble"
(Mother Goose)

Jack be nimble, Jack be quick, Jack jump over the candlestick.	Thumb of left hand is used as candle. Index and third finger of right hand are made to walk forward and jump over candles.
Jump it lightly, jump it quick But don't tip over the candlestick.	Index and third finger of right hand are made to walk backward and jump over candle.

"Finger Family"
(Traditional)

"Good morning, Mother Finger, What will you do today?" "I'll love you and take care of you, That's what I'll do today."	(Point to thumb of left hand)
"Good morning, Father Finger, What will you do today?" "I'll work hard all day long for you, That's what I'll do today."	(Point to next finger)
"Good morning, Sister Finger What will you do today?" I'll help all day and work and play, That's what I'll do today."	(Point to next finger)
"Good morning, Brother Finger, What will you do today?" "I'll work and plan and help all day, That's what I'll do today."	(Next finger)

"Finger Family" (continued)
(Traditional)

"Good morning, Baby Finger, (Next finger)
What will you do today?"
"He'll laugh and play and sleep all day,
That's what he'll do today."

Let's Do Finger Plays--p. 8
adapted

"The Finger Men"

Oh the thumb man says he'll dance-
(Hold up and wiggle the thumbs)
Oh the thumb man says he'll dance.
(All the fingers wiggle)
Dance and sing ye merry little men.
(Back to the thumb)
The thumb man says he'll dance.
(Repeat the same process with each finger:)
The front man--The middle man--
The ring man--The little man.

"Here is a Beehive"
(Source unknown)

Here is a beehive.
Where are the bees?
Hidden away so nobody sees.
Watch and you'll see them
Come out of the hive.
One, two, three, four, five.

"Here's the Church"
(Nursery Rhyme)

Here's the church (Fingers interlocked, palms down)
And here's the steeple, (Index fingers rise to a point)
Open the door, (Keep fingers interlocked, but turn palms up)
And see all the people. (Wiggle fingers)

"Touch Exercise"
(Source unknown)

I'll touch my hair, my lips, my eyes,
I'll sit up straight and then I'll rise;
I'll touch my ears, my nose, my chin,
Then quietly sit down again.

"The Clock"
(Source unknown)

"Ticktock, ticktock,
Ticktock," says the clock;
Little boy, little girl,
Time for summer school."

The whole arm may swing like the pendulum of the big clock, and the hand from the wrist may be the little clock. The clock may tell the children to do many things, such as, for the last line, "Put the toys away" or Time to tell the story" or "Time to wash your hands."

"The Engine"
(Source unknown)

Here is an engine
That runs on this track
It whistles--"Toot-toot"
And then it runs back

Use left arm for track and let the right hand be the engine. Run up and down arm.

"Jack-In-The-Box"
(Nursery Rhyme)

Jack-in-the-box sits so still (hand closed thumb inside)
"Won't you come out?" "Yes I will! (thumb "jumps" out)

"Grandmother's Glasses"
(Source unknown)

"Here are Grandmother's glasses (finger and thumb around eyes)
And here is Grandmother's cap (hands form peak over head)
This is the way she folds her hands
And puts them in her lap."

"Here's a Cup"
(Source unknown)

Here's a cup, (finger and thumb form circle)
And here's a cup,(same with other hand)
Here's a pot of tea,(thumb makes spout)
Pour a cup (pouring motion)
And have a drink with me.(drinking motion)

"Houses"
(Source unknown)

Two little houses closed up tight, (clench fists)
Open the windows and let in the light. (make circle thumbs and forefingers)
Ten boys and girls tall and straight, (fingers standing)
Are in school at half past eight.

"Two Little Blackbirds"
(Nursery Rhyme)

Two little blackbirds sitting on a hill,
One named Jack and one named Jill. (put finger on each hand to make birds)
Fly away Jack, Fly away Jill. (fly a finger over shoulder for each character)
Come back Jack, come back Jill. (bring fingers back to front)

The Kindergarten Book
Ginn and Company

"Thumbkins"--p. 51

Where is Father? Where is Father?	(Put both hands behind back.
Here I am.	Hold up thumb of right hand.
Here I am.	Hold up thumb of left hand.
"How are you today, Sir?"	Wiggle thumbs as in conversation.
"Very well, I thank you,"	
Run away, run away.	Both hands behind back again.)
Where is Mother? Where is Mother?	Hold up index finger of right hand.
Here I am.	Hold up index finger of left hand.
Here I am.	
Where is Brother? Where is Brother?	Hold up middle finger of right hand.
Here I am.	Hold up middle finger of left hand.
Here I am.	
Where is Sister? Where is Sister?	Hold up ring finger of right hand.
Here I am.	Hold up ring finger of left hand.
Here I am.	
Where is baby? Where is baby?	Hold up little finger of right hand.
Here I am.	Hold up little finger of left hand.
Here I am.	

Fascinating Finger Fun, Eleanor Doan
Zondervan Publishing House

Toes, knees, shoulders, hands,	Touch toes, knees, shoulders and stretch hands at sides.
We reach way up as far as we can;	Reach arms straight up.
Head, shoulders, reach out wide,	Touch head, shoulders, and reach out to sides.
Then drop our hands to our sides.	Stand erect, hands at sides.

Lets Do Finger Plays
Robert B. Luce, Inc.

"Ten Fingers"--p. 3

I have ten little fingers
And they all belong to me.
I can make them do things.
Would you like to see?
I can shut them up tight
Or open them wide.
I can put them together
Or make them all hide.
I can make them jump high,
I can make them jump low,
I can fold them quietly
And hold them just so.

Follow action as rhyme indicates.

"Busy Fingers"--p. 3

This is the way my fingers stand, fingers stand, fingers stand,
This is the way my fingers stand, so early in the morning.
This is the way they dance about, dance about, dance about,
This is the way they dance about, so early in the morning.
This is the way I fold my hands, fold my hands, fold my hands,
This is the way I fold my hands, so early in the morning.
This is the way they go to rest, go to rest, go to rest,
This is the way they go to rest, so early in the morning.

Lets Do Finger Plays (continued)
Robert B. Luce, Inc.

"Right Hand, Left Hand"--p. 9

This is my right hand,
I'll raise it up high.
This is my left hand.
I'll touch the sky.
Right hand, left hand,
Roll them around.
Left hand, right hand,
Pound, pound, pound.

"Point to the Right"--p. 11

Point to the right of me	(Use both arms and follow action slowly as rhyme indicates.)

Point to the left of me,
Point up above me,
Point down below.
Right, left, up,
And down so slow.

"Five Fingers"--p. 11

Five fingers on this hand,	Hold up one hand.
Five fingers on that:	Hold up other hand.
A dear little nose,	Point to nose.
A mouth like a rose,	Point to mouth.
Two cheeks so tiny and fat,	Point to each cheek.
Two eyes, two ears,	Point to each.
And ten little toes;	Point to toes.
That's the way a little girl (boy) grows.	

"Two Little Hands"--p. 12

Two little hands so soft and white.	Show them.
This is the left; this is the right.	Indicate each.
Five little fingers standing on each,	Show fingers.
So I can hold a plum or a peach.	Curve fingers as if holding something.

Let's Do Fingerplays
Robert B. Luce, Inc.

"My Hands"--p. 12

My hands upon my head I place
Upon my shoulders, on my face
At my waist and on my side
Then behind me they will hide.
Then I raise them way up high
And let my fingers swiftly fly.
Clap them--one, two, three
Then see how quiet they can be.

"Riding the Bus"
(Source unknown)

The people on the bus go up and down, up and down, up and down
All around the town.

The wheels on the bus go round and round, round and round, round and round
All through the town.

The wipers on the bus go swish, swish, swish, (etc.) (hands out front move
All through the town. sideways)

The doors on the bus open and close, open and close, open and close
All through the town.

The money on the bus goes ding, ding, ding, (etc.)
All through the town.

The driver on the bus says move on back, move on back, move on back
All through the town.

Talking Time
Webster Company

"Wiggles"

I wiggle my fingers
I wiggle my toes
I wiggle my shoulders
I wiggle my nose.
Now no more wiggles are left in me,
So I will be still, as still as can be.

Lets Do Finger Plays (continued)
Robert B. Luce, Inc.

"Hands and Shoulders"--p. 13

Follow action as rhyme indicates.

Hands on shoulders, hands on knees,
Hands behind you, if you please;
Touch your shoulders, now your nose,
Now your hair and now your toes;
Hands up high in the air;
Down at your sides and touch your hair;
Hands up high as before,
Now clap your hands, one two, three four.

ART ACTIVITIES

Art activities for young children take advantage of the natural curiosity children have about their surroundings when they first come to school. The child's desire to explore the room and touch the interesting objects in their new environment can further stimulate his language through meaningful art activities. The following suggestions, selected from those listed for grade 1 in the description of the program, grades 1-6, Texas Education Agency Bulletin No. 617, may be effectively incorporated in this program. Such activities are an important aspect of pacing in oral language instruction.

Two-dimensional Art Activities

- Use crayons in a variety of ways, drawing with the point and side to achieve variety.
- Use tempera paint in a variety of ways, including painting with a large brush on large paper.
- Use colored construction paper in a variety of ways--tearing, cutting, and pasting.
- Illustrate stories and poems with crayons or paints.
- Use finger paint, experimenting with different arm, hand, and finger movements.

Three-dimensional Art Activities

- Use clay in a variety of ways--model by pinching, sticking on, and pulling out.
- Make masks for plays and special day events from cut--paper, paper sacks, or paper plates; decorate with paint, cut colored paper, or collected materials of yarn, buttons, and other available materials.
- Collect odds and ends of scrap materials for constructing many interesting forms.
- Use cloth, yarn, and large needles to sew simple objects for school projects or gifts.

Art Appreciation Activities

- Take a walk to observe and talk about beauty in nature.
- Collect articles of various textures to touch, see, and talk about.
- Arrange objects and flowers for enjoyment and beauty.
- Learn to care for personal belongings in an orderly way.
- Make plans and participate in projects for beautifying the classroom.
- Plan where and how class work will be exhibited.

Participation in these art activities should lead to attaining the following objectives:

- To learn simple terms such as circle, square, color.
- To begin to make designs to fill space for which they are planned.
- To observe and appreciate color in nature.
- To recognize colors in the primary and secondary color groups.
- To express an idea through cutting and tearing paper for illustrative purposes.

- **To begin to show action in pictures.**
- **To tell a story in understandable form through the use of crayon, chalk, tempera paint,and similar materials.**

The following directions for classroom art activities were developed by the Port Arthur Public Schools. Some of these forms may be made by the children under the direction of the teacher; others may be partially prepared by the teacher and completed by the children. The activities were selected because of their adaptability to the oral language program.

Masks

Mask making is one of the oldest art forms; however, the purposes for which masks are used have changed through the ages. Masks have been used to serve serious ends as well as those of disguise and frivolity. Their purposes were religious, magical, ceremonial, and dramatic.

Today, in the classroom, mask making is one of the creative activities enjoyed by children of all ages. Primary children make masks for Halloween, parades, parties, or circus animals and in such unit studies as Indian cultures. Middle-grade children are more interested in making masks for dramatics or wall decorations and in the study of ancient cultures, such as those of Greece, Japan, and the African groups.

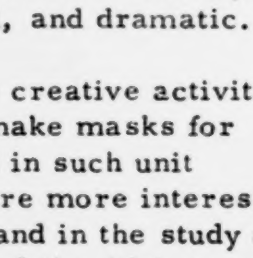
Paper Bag Masks

Materials

Paper bags, large enough to slip over head
Construction or poster paper
Scissors
Paste
Tempera paint or crayons
Scrap materials, such as yarn, bits of fur, ribbon, and raffia

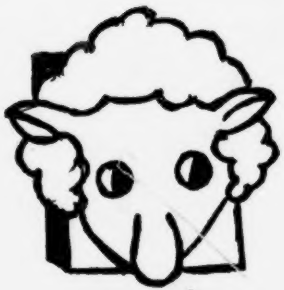
Procedure

1. Place bag over child's head to measure length and location of eyes, nose, and mouth. Excess length of the bag can be utilized either by folding under the extra length and creasing to strengthen the mask or by cutting inverted U shapes for the shoulders.

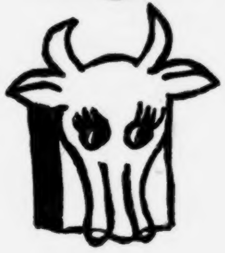


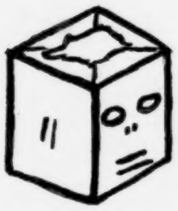
2. Let the pupil locate with his fingers the places for the eyes, nose, and mouth. Mark the places gently with crayon.

3. Remove sack from head and cut holes for the eyes, nose, and mouth. Sketch features.

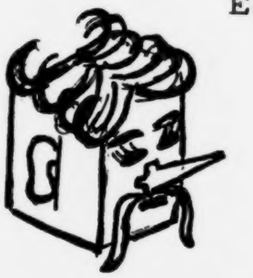


4. Decorate, using suggested art materials to make comical masks, decorative masks, or character masks, such as Indian medicine men, pirates, or animal heads.

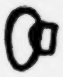




Head



Ear



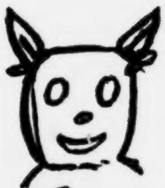
Cut tab on ear to glue to mask.

Rolled cone-shaped nose or pyramid-shaped nose

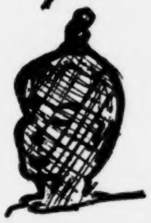
Yarn or raffia mustache

Variations and Suggestions

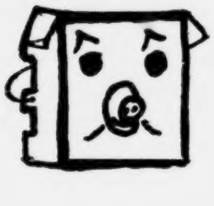
1. Substitute cloth bags, such as old pillowcases and feed sacks, for paper bags. Cut eyes, nose, and mouth. Tie corners for ears. Paint features.



2. Make stocking masks by stretching women's nylon stockings over head. Tuck top of stocking into shirt or dress top. Tie knot at top of head. Make yarn or raffia hair.



3. Construct box masks, using boxes, such as five-gallon ice-cream cartons or cracker boxes. Face masks can be made from light-weight cardboard boxes, also.



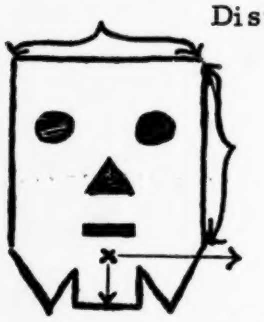
Pattern Masks

Materials

Paste
Tempera paint
Elastic or rubber bands
24" (approximately) gummed paper tape
Colored paper
Scissors
Tagboard or other heavy paper
Scrap material for features

Procedure

1. Cut pattern from tagboard according to diagram shown.



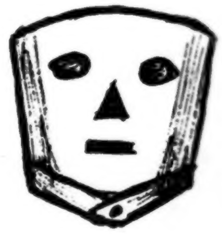
Distance across forehead from ear to ear

Distance from hairline to jawbone, just in front of the ears

Point of chin

Distance from point of chin to neck

2. Fold back chin flap. Fold the two points over each side of chin flap and staple. This curves the mask to fit the face.



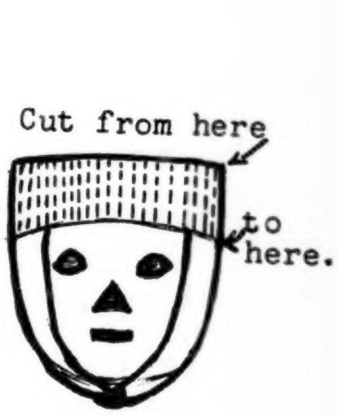
3. Decorate to fit purpose.

4. Attach features after the tagboard is shaped to fit the face.

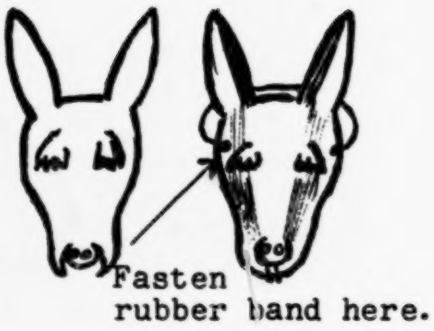
5. Attach elastic band to hold mask in place.

Variations

1. Make foundation for hair or headdress by extending the pattern 6" to 8" above the forehead space. Cut this section into strips. Fold and overlap these sections to fit the top of the head. Fasten with gummed tape to make a foundation for the hair or headdress.



2. Try paper sculpture for masks. Take a strip of paper and bend around the head to find how long the paper will have to be. Use newspaper or scrap paper to practice cutting. When a satisfactory pattern has been designed, cut the mask from construction paper, tagboard, or some other stiff paper. Paint or color the mask. Salt in paint will create rough-texture effect.


Fasten rubber band here.

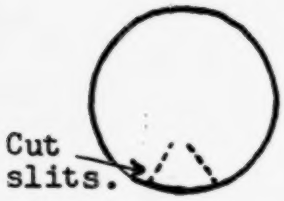
Paper Plate Masks

Materials

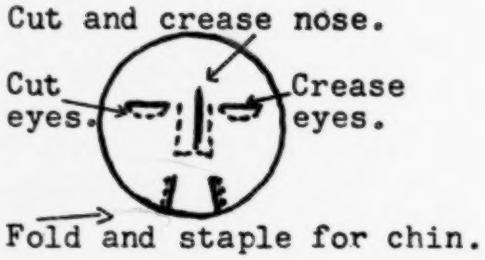
Paper plates
Tempera paint
Scissors or single-edged
  razor blade
Pencil
Yarn
Cloth or elastic for headband

Procedure

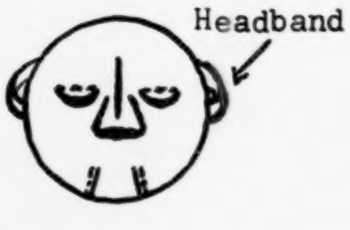
1. Cut 2 slits about 2" deep and 2" or 3" apart in one edge of the plate. Overlap and staple together to form a chin cup.



2. Locate eyes and draw a half circle for each. Cut around the shape, leaving the top portion attached. Fold up top flaps to make eyelids.



3. Cut out nose area. Nose may be left as a hole or it may be covered with a cone, a pyramid box, or a crumpled wad of paper. A comical nose may be created by outlining the desired shape on the plate. Cut around the shape, leaving the top portion attached. Mold this section so that it fits in place over the wearer's nose. Chin cup may be covered with yarn for a beard.



4. Embellish edges (if desired) by adding feathers, fur, cotton, or hair. Use scrap box materials in this way.

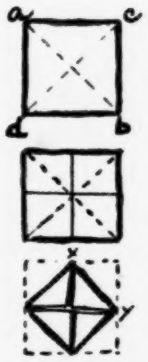
5. Make a headband of a strip of cloth or elastic. Staple the mask to the headband.

Folded Paper Masks

Materials

- Square of paper (approximately 24")
- Scissors
- Paints
- Other decorative materials

Procedure



1. Fold paper square diagonally, creasing line from a to b. Reopen and fold paper, creating line from c to d.

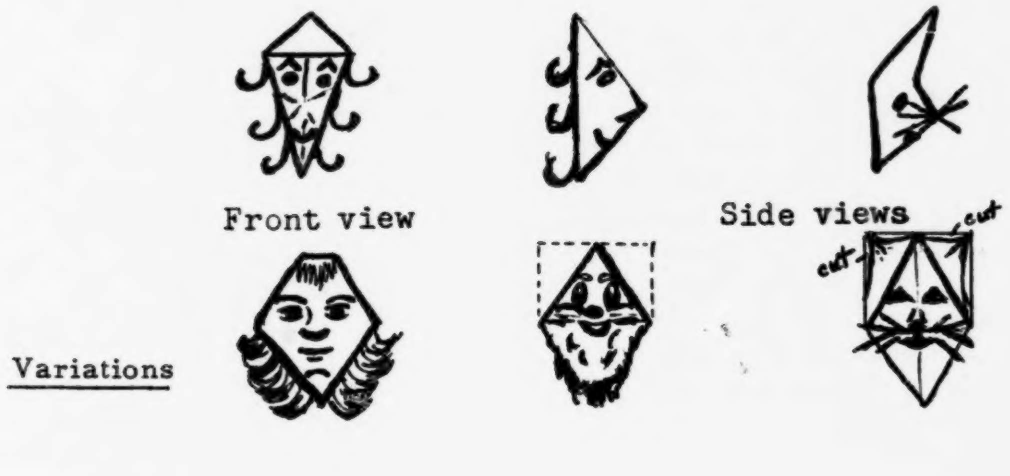
2. Fold paper in half, repeating as in diagonal folds.

3. Turn paper over.

4. Fold each corner to center.

5. Pinch x to y and fasten with a staple. This creates a pointed center to serve as the mask nose area.

6. Use resulting shape for the mask. Add features by curling paper, pasting on shaped colored patches, yarn, or other means of decoration.



Puppets

Puppets are made to represent people, animals, and other movable forms. They are fun to make and manipulate. They give children a good opportunity to be creative in both the making and the using of them. They can make factual information, stories, and plays come alive. All that is essential is a need, an idea, and some materials.

Primary children do best in making puppets of the simplest forms with a few decorative touches. Uppergrade children do well in making more elaborately constructed puppets with exaggerated features, more detailed hand and feet, and clever accessories.

Paper Bag Puppets

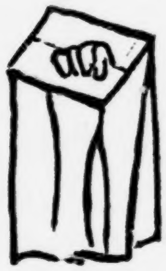
Materials

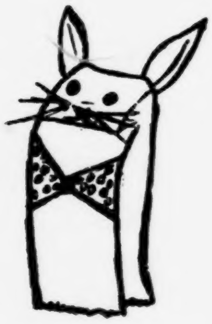
Small paper bag
Crayons or paint
String
Stuffing (cotton or tissue)
Colored paper, yarn, or other decorative materials

Procedure

A. Flat paper bag

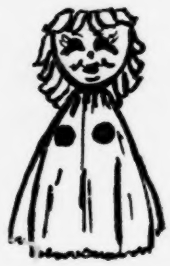
1. Paint or cut and paste head features on the bottom of the bag.
2. Insert hand and manipulate.



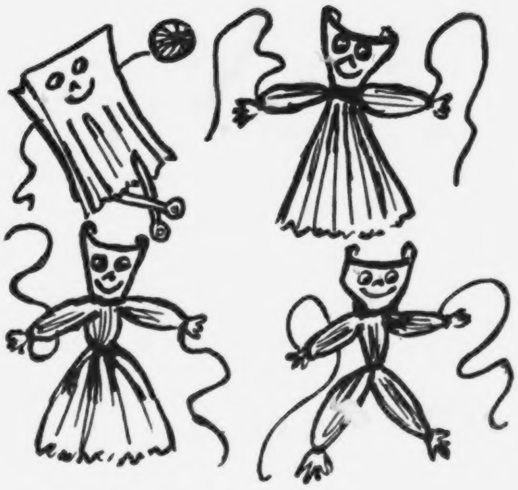


B. Stuffed paper bag

1. Make head features while bag is flat.
2. Paint clothing on the rest of the bag.
3. Stuff $\frac{1}{3}$ of the bag with cotton or tissue, leaving it loose enough for the index finger to be inserted.
4. Tie a string to divide head from the body.
5. Cut arm holes for thumb and middle finger.



C. Stringed paper bag



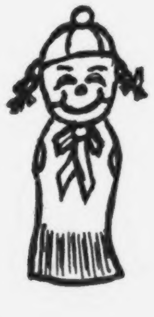
1. Paint facial features on flat bag.
2. Cut lower $\frac{2}{3}$ of bag into thin strips.
3. Tie string around neck.
4. Separate some strips for arms and tie at each wrist, leaving a long end of string on each in order to manipulate puppet.
5. Tie at the waist.
6. Tie at ankles to make a boy.

Sock Puppets

Materials

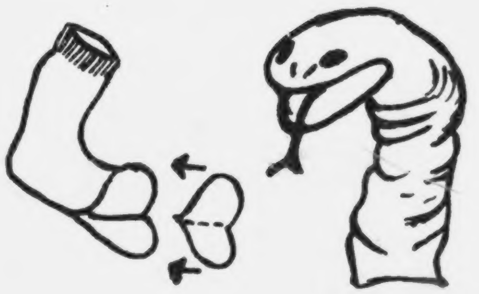
Sock
Crayons
String, yarn, or ribbon
Stuffing (cotton or tissue)
Decorative materials

Procedure



1. Color facial features on toe of sock.
2. Stuff toe of sock and shape head.
3. Tie neck section, leaving room for finger to manipulate head.
4. Cut holes for fingers to represent arms.
5. Add decorative materials.
6. Pull sock down on wrist or arm.

Variations and Suggestions



1. Cut toe of sock. Insert gummed paper or sew in contrasting material to make mouth of animal.
2. Use felt or other cloth to make a puppet of this type.

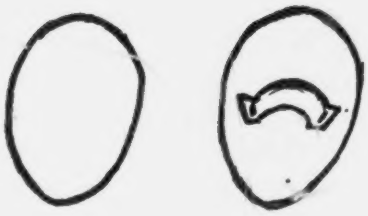
"Heads-up" Puppets

Materials

Tagboard or other
heavy paper
Scrap decorations (yarn, buttons,
ribbon, feathers, and other
decorative materials)

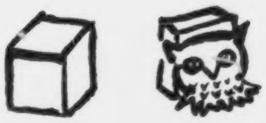
Cloth
Staples

Procedure

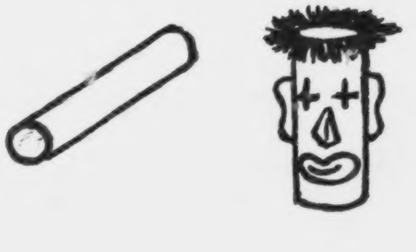


1. Make an egg-shaped head by cutting it from tagboard or other heavy paper.
2. Apply face and hair.
3. Stapel a strip of tape across the back to slip finger through.
4. Fold a 6" x 12" piece of cloth through the center.
5. Sew up sides, leaving holes for arms (or make kimonotype sleeves).
6. Cut hole for neck.
7. Cut a slit down the back large enough for hand to go through.
8. Gather or glue edge of neck hole around neck of puppet.
9. Manipulate with index finger in head and thumb and second finger in armholes.

Variations and Suggestions

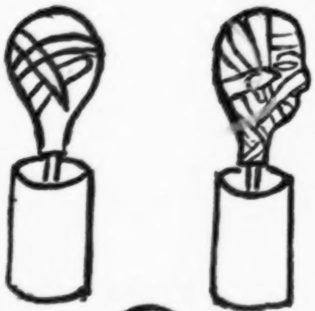


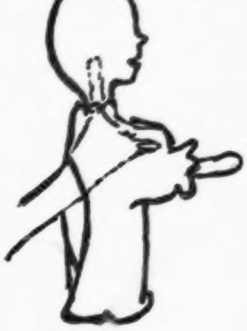
1. Make a box head--Cut a head from stiff paper. Add features. Paste head to round, square, or other small box cover.



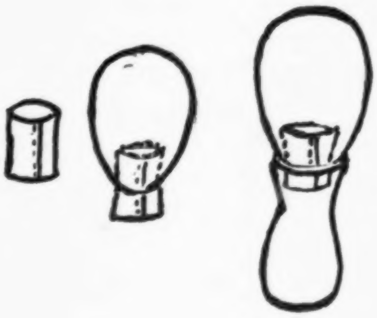
2. Make a "tube" head--Use a $2\frac{1}{2}$ " piece of small cardboard tubing. Paste colored paper to fit around roll allowing $\frac{1}{2}$ " overlap. Draw and color face. Add scrap material for facial features and hair.

3. Make a papier-maché head--Use a light bulb, ball of clay, balloon, or a ball of crumpled paper for the base. Cover base with wax paper to keep the outer covering from sticking. Use strip papier-maché. Build facial features as strips are applied. When thoroughly dry, cut down one side sufficiently to remove base. Piece back together with strips of paper towel. Paint the head with necessary features. Lacquer to preserve color. Make hands from papier-maché in mitten or glove shapes and sew into the sleeves.

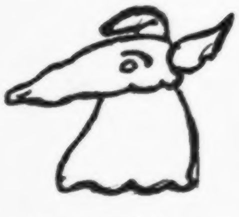




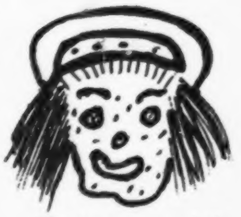
A head may be made from papier-maché pulp. Make a tube of tagboard 2-$\frac{1}{2}$" by 3" to slip loosely over finger. Model, using pulp. Make the head extra large because it shrinks in drying. Press onto top of tube. Model characteristic features, making them large and prominent. Place head in a container to dry. Paint and lacquer.



4. Make a vegetable or fruit head--Use potatoes, carrots, apples, turnips, or other fresh vegetables and fruits for heads. Use dress with kimono-type sleeves over hand. Use beads, buttons, or other material on pins for eyes.



Yam with paper ears



Potato with yarn hair

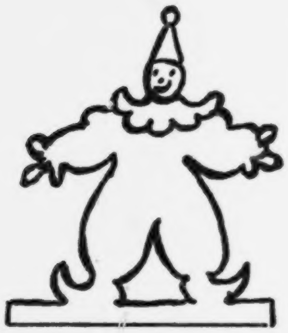
Finger Puppets

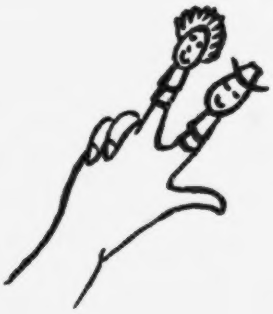
Materials

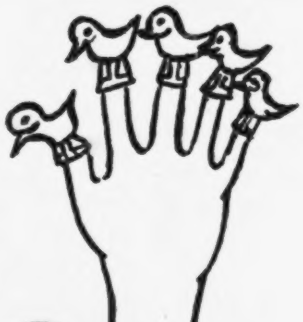
Colored paper or tagboard
Crayons or paint
Paste or tape

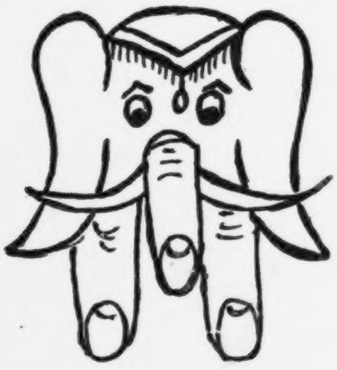
Procedure

1. Draw person or animal and then color.
2. Cut out design.
3. Attach design to a narrow strip of paper that will go around finger.
4. Measure strip to fit finger and paste or tape ends together, overlapping a little.

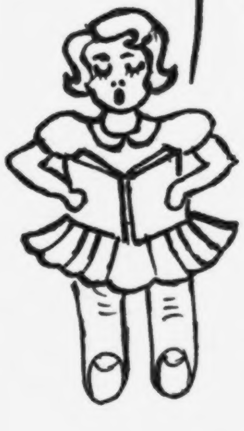








Use three fingers
for this puppet.



Use two fingers for
legs of this puppet.

Stick Puppets

Materials

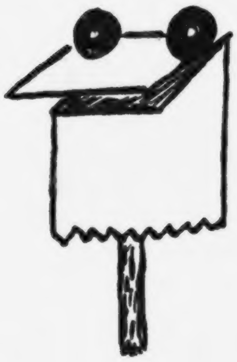
Tagboard or colored paper	Crayons or paint
Sticks	String

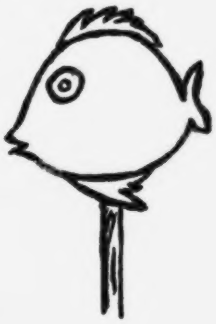
Procedure

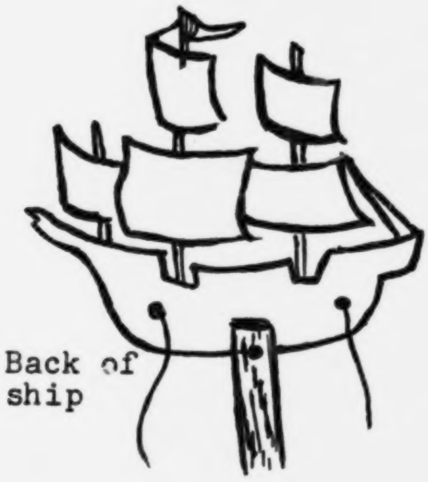
1. Draw and color puppet.

2. Cut out and attach to stick.

3. Attach strings if movement of arms, wings, and other parts is desired.







Variations and Suggestions

1. Tie stuffed paper bag puppets onto sticks and use as stick puppets.

2. Make shadow puppets for stick puppets. Cut cardboard silhouettes and attach to sticks. Fasten suitable cloth, such as a discarded sheet or some muslin, to a frame. Place in front of a window with strong light, or use a flashlight or lamp behind the silhouettes (holding close to the cloth). Variations may be made by attaching movable parts. Attach fine wire or string to parts to be moved.

Lap Puppets

Materials

White paper bag (#10)
Paint
Dowel stick (long)
Construction paper
Newspapers
String
Shoe Box
Decorative scraps

Procedure

1. Slit one end of box to insert dowel stick.

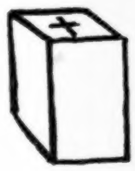
2. Paint and decorate box for body of puppet.

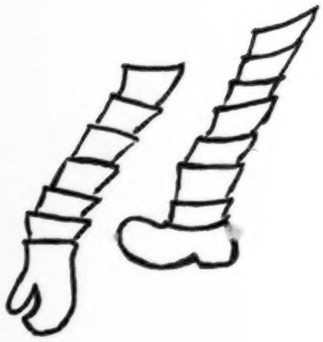
3. Stuff paper bag with crumpled newspapers.

4. Tie string around neck.

5. Paint face or add construction paper features.

6. Add hair, hat, or other decorations.

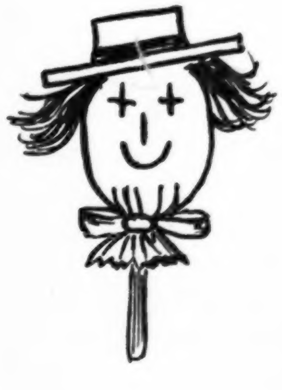

Box with slits in top


Pleated construction paper arm and leg

7. Stick dowel through neck (well up into head) and insert other end into slit in top of box. Leave enough stick to manipulate.

8. Attach pleated construction paper arms and legs to box.

9. Hold on knee and manipulate by moving stick from back of box.



Marionettes

Materials

- Wood block
- Dowels
- Cloth and decorative scraps
- Wire or leather strips
- Weights (lead or stone)
- Screw eyes
- Paint
- Black fishing line or linen thread for strings
- Papier-mache′
- Boards (small soft boards for controls)

Procedure

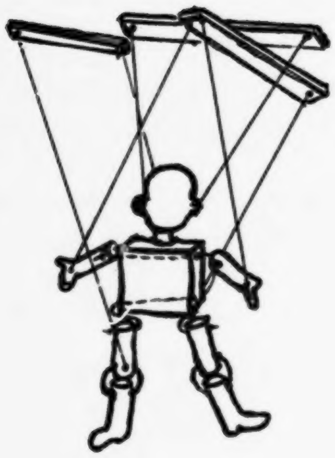
1. Make a papier-maché head and insert section of a dowel stick in neck. When head is finished, attach screw eyes into wood at neck and ears.

2. Use a wood block for body.

3. Attach dowel stick sections for arms and legs. Fasten together loosely with wire or small leather strips.

4. Fasten head to body.

5. Make control board, attaching strings to ears, body, hands, and knees. Control boards may vary in length.

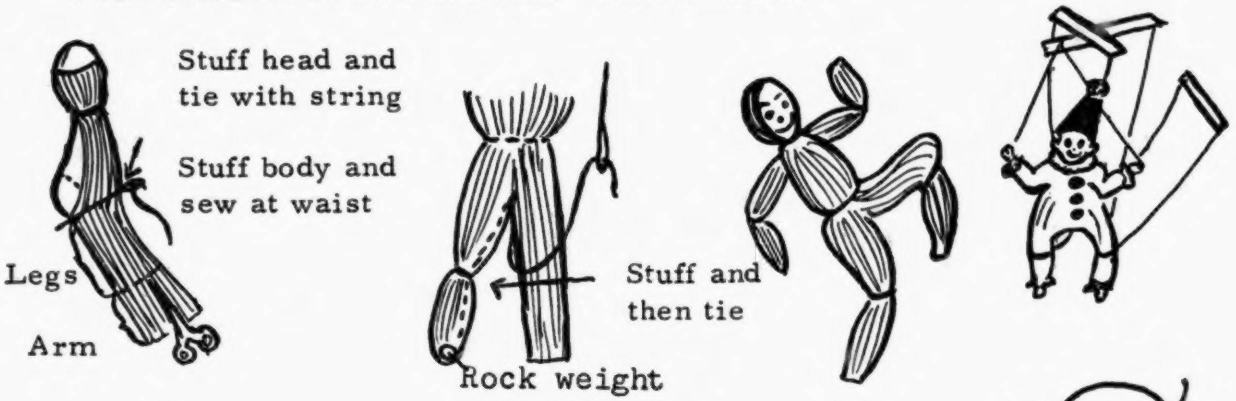


6. Make the strings attached to the ears the correct length since the puppet is suspended by the head. Make all other strings a little looser. Adjust the strings to suit the child's height.

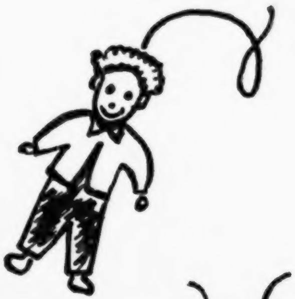
7. Make costumes. Keep the clothing loose so that the doll will be limber and easy to operate. Construct garments so that they will not interfere with the strings or be pulled out of place when manipulation takes place.

Variations and Suggestions

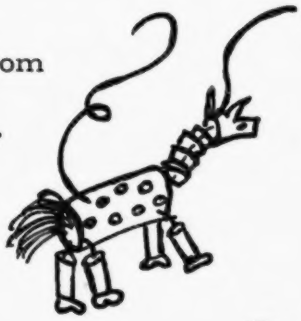
1. Make a stocking marionette, sewing on only the arms. Stuff the toe and then tie. Stuff the body and sew at the seat. Cut off material for arms, sew, stuff, and attach to body. Cut legs as far as the seat part, sew, and stuff. Put lead or stone weights in seat and feet. Paint features or sew them on. Make clothes.

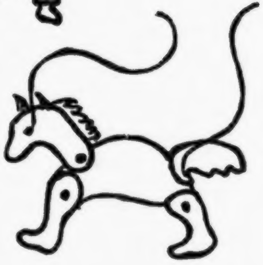

Stuff head and tie with string
Stuff body and sew at waist
Legs
Arm
Stuff and then tie
Rock weight

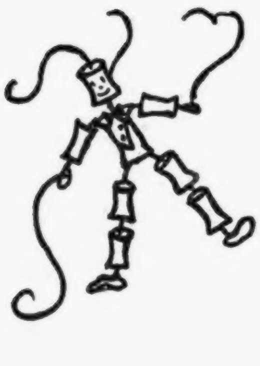
2. Make a one-string marionette from cardboard. Paint. Attach arms and legs loosely in order to dangle.

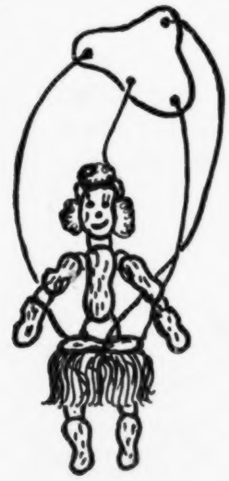


3. Make some special marionettes from sponge, feathers, scouring pads, macaroni, spools, peanuts, paper plates, and other materials.









4. Paint heads in natural flesh tones by mixing white with red and yellow.

5. Paint Indian-type heads by adding brown and black to flesh color.

6. Paint oriental type heads by adding yellow and brown to the natural flesh color.

Puppet Stages

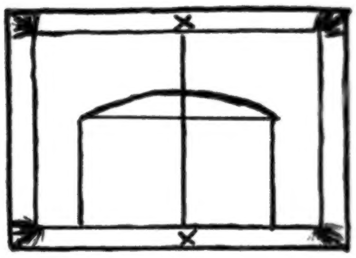
Materials

Cardboard box
(approximately 23" x 14")
Cloth
Paint
Stiff wire

Procedure

1. Place flat side of box down and draw a line through the center from x to y.

2. Draw 10" long perpendicular lines from points 6" on both sides of y and connect to form a rectangle 12" x 10".



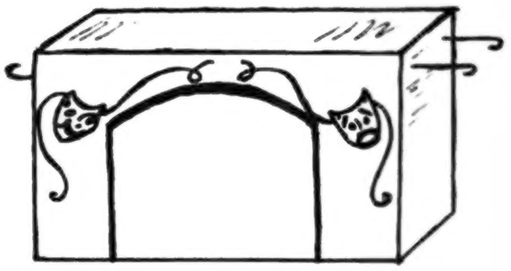
3. Arch the top line for a realistic stage shape.

4. Cut the arched top line, the botton line of the rectangle, and the center line between.

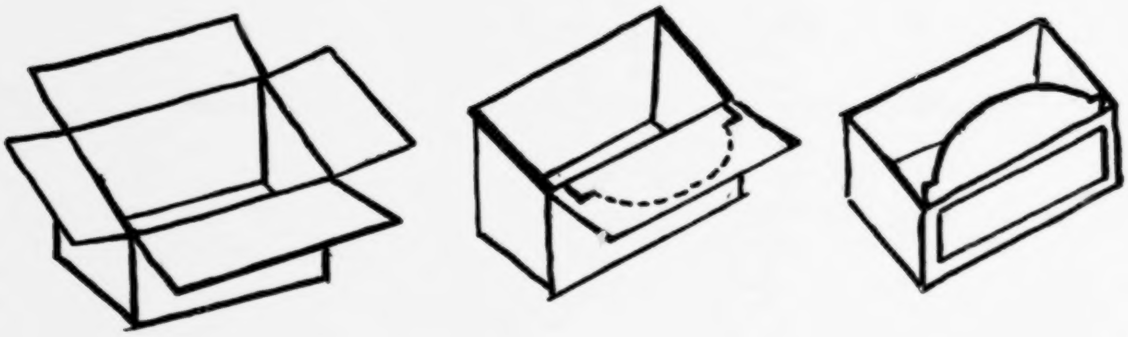
5. Score the two side lines and bend flaps back.

6. Decorate front of stage.

7. Make curtains and drape over stiff wire which is forced through the sides of the box. Make backdrop in similar way.



Puppet stage



Simple marionette theatre

Variations and Suggestions

1. Make an impromptu puppet stage by using a tipped-up table, a curtained doorway, a chart rack, a picture frame, or other available objects.

2. Work puppets without a stage.

Piñata

Materials

Strip papier-maché	Sequins or glitter
Tempera	Hard candies (wrapped individually)
Large balloon	

Procedure

1. Inflate a large, round balloon.
2. Cover it with several layers of strip papier-maché.
3. Allow it to dry thoroughly.
4. Paint the form and let it dry.
5. Create designs by gluing on glitter, sequins, or other decorations.
6. Deflate and remove the balloon.
7. Cut a small hole at the top of the piñata.
8. Fill the piñata with individually wrapped hard candies.
9. Attach a string to it and hang it from the ceiling.

Variations and Suggestions

1. Cover the piñata with cotton batting.

2. Use pulp papier-maché or colored paper to form features for a mask or for animal figures.

3. Use a mixing bowl and strip it with papier-maché. When it is dry, remove the mold and make a duplicate shape. Place the candy inside and tape the two sides together.

4. Decorate a flour or feed sack.

Pin Wheel

Materials

Paper soda-straw	Stick
Construction paper	Pin

Procedure

1. Cut the construction paper into an 8" square.

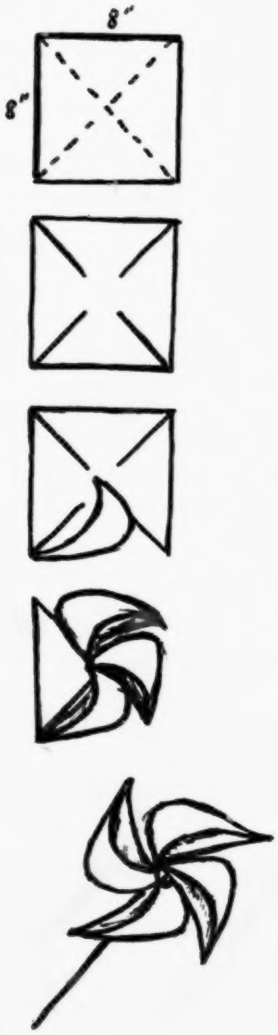
2. Fold the square to form 4 triangles.

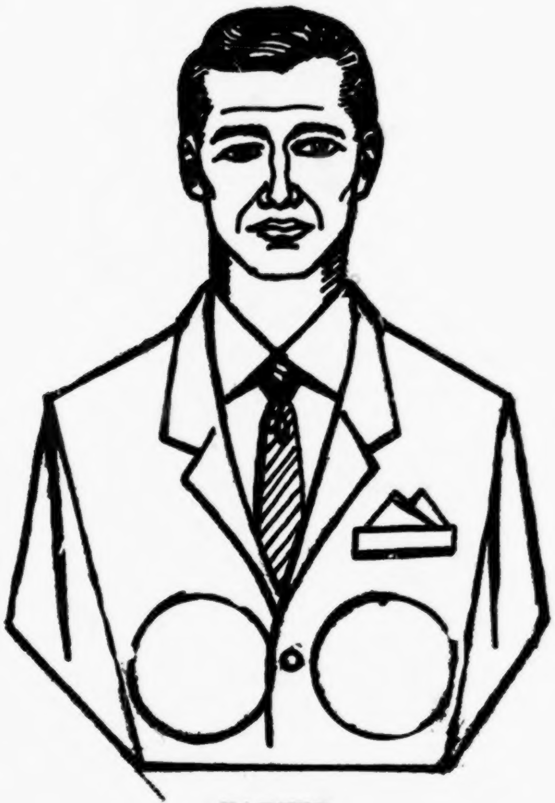
3. Cut along each fold to within 1" of the center.

4. Lift the lower right-hand corner of each triangle and bring it across to the center of the square.

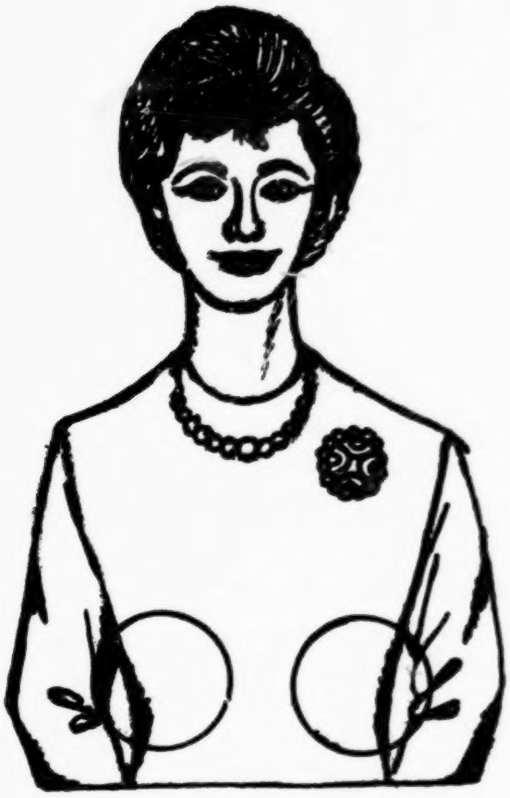
5. Lay one corner upon another at the center.

6. Stick a pin through the center of the pin wheel, through a $\frac{1}{2}$" piece of the soda-straw, and into the stick.

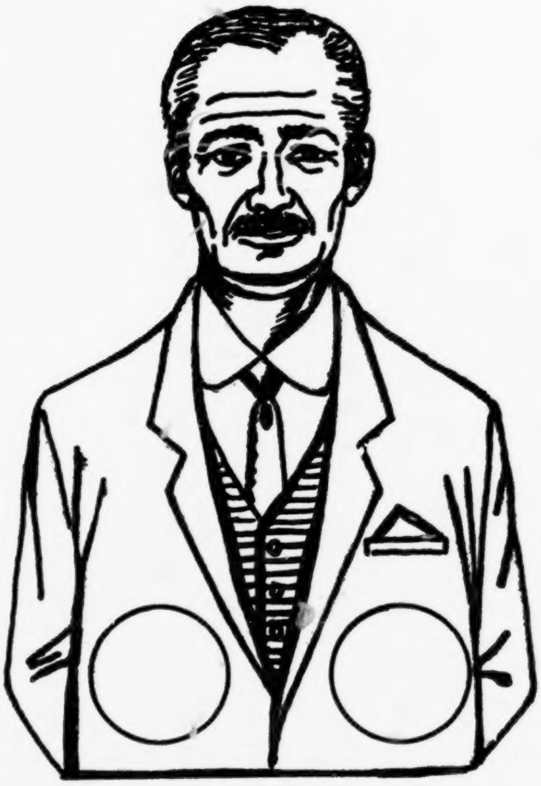




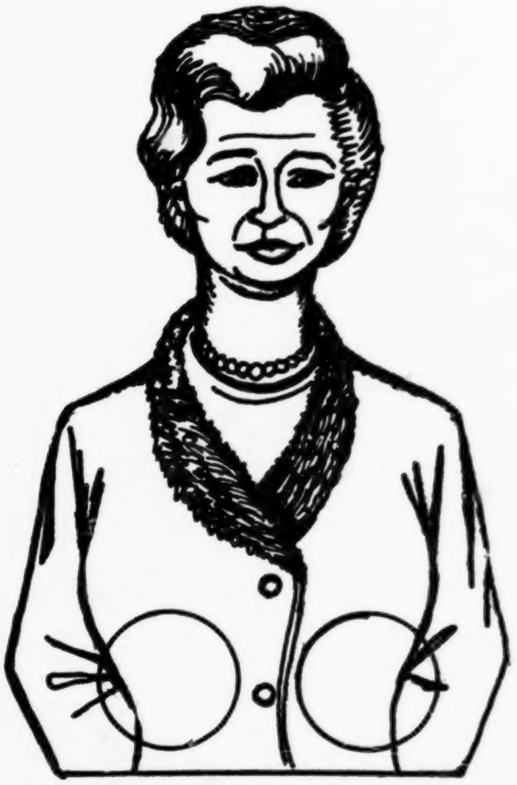
FATHER



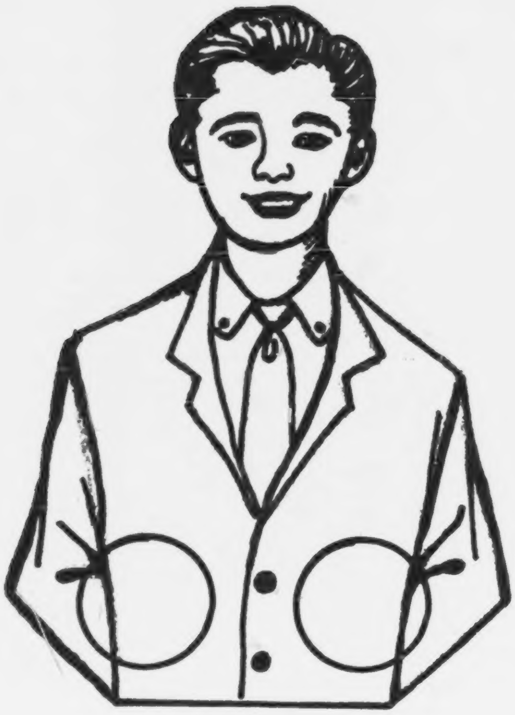
MOTHER



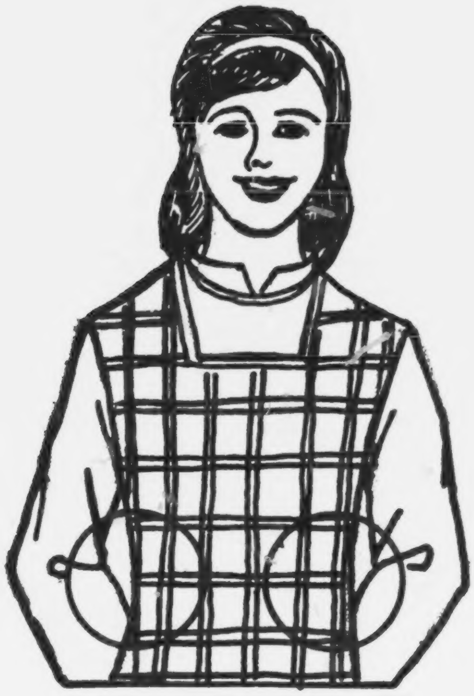
GRANDFATHER



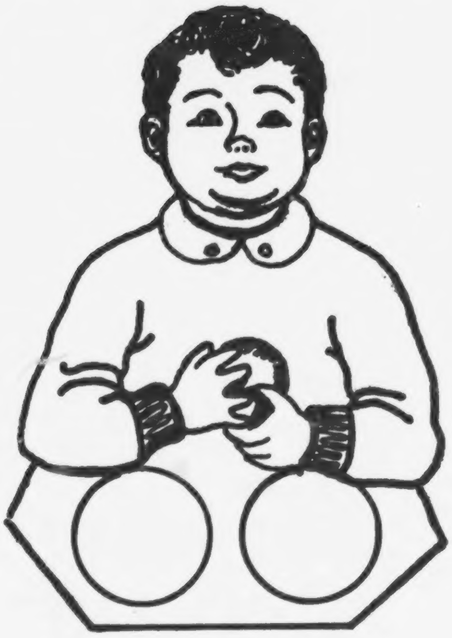
GRANDMOTHER



BROTHER



SISTER



BABY

Recipes for Clay Substitutes

There are excellent substitutes for clay which can be made very easily.

Salt Ceramic

1 cup of table salt 3/4 cup of cold water 1/2 cup of cornstarch

1. Mix these materials together in the top part of a double boiler and place the whole boiler over heat.
2. Stir the mixture constantly until it becomes so thick that the whole mixture follows the spoon in the stirring process.
3. Continue cooking the mixture until the consistency of bread dough is reached.
4. Dump mixture onto a piece of wax paper or aluminum foil and allow to cool.
5. Kneed with hands (when sufficiently cool).
6. Store in wax paper until ready for use.

   (Salt ceramic will harden to a consistency of stone; it makes excellent material to use with any type of paint. It is very clean to work with.)

Sawdust

Wheat paste Sawdust

1. Mix wheat paste to the consistency of heavy cream.
2. Sift fine sawdust into paste, stirring constantly.
3. When mixture is the consistency of biscuit dough, it is ready for modeling.

Flour and Salt

Flour Water Salt

1. Mix equal parts of flour and salt.
2. Slowly add water to this mixture
3. Stir constantly until mixture has the consistency of biscuit dough.

   (If these substitutes for clay are to be used by small children, various colors can be obtained by adding fruit or vegetable coloring to the mixtures. For older children, tempera paints can be added.)

EVALUATION OF INSTRUCTION
Suggested checklist for use by the teacher

School ____________ Date ____________ Teacher ________________

PUPIL PROGRESS REPORT
PRESCHOOL INSTRUCTIONAL PROGRAM FOR NON-ENGLISH SPEAKING CHILDREN

____
NAME OF PUPIL

____
ADDRESS

Indicate by date in the appropriate space, the stage of development attained.

	Completely Adequate	Adequate in Most Situations	Inadequate
AUDITORY DEVELOPMENT			
1. Directs attention for short span of time, approximately 8 to 10 minutes			
2. Listens to and interprets directions			
3. Interprets rhythmic sounds, such as: tapping, clapping, marching, running, walking, skipping			
4. Understands the concept of the counting numbers through 10			
5. Distinguishes words of like beginnings, such as: baby --- ball --- boy --- big --- bear dog --- door --- doll --- dish --- dress			
6. Imitates sounds made by pets, cars, trains, trucks, and storybook characters			
ORAL LANGUAGE			
1. Knows the names of objects related to vocabulary units studied			
2. Uses vocabulary in appropriate language patterns			
3. Follows oral directions in manipulating art materials			
4. Participates freely in dramatic play dialogue, and conversation			
5. Uses ordered sequence of events in retelling short stories			
6. Uses English intonation and rhythm in meaningful communication			

VISUAL AND MOTOR DEVELOPMENT			
1. Identifies and matches pictures, objects, and colors			
2. Sees likenosses and differences in objects and pictures			
3. Classifies pictures and objects, such as: "Select all the things that belong to father."			
4. Follows a sequence of three or four pictures arranged from left to right			
5. Shows evidence of eye – hand coordination			
ADJUSTMENT TO SCHOOL ENVIRONMENT			
1. Respects the authority of the teacher			
2. Manages personal needs			
3. Respects rights of others			
4. Works and plays with classmates			

Number of days absent: ________ Vocabulary units not completed: ________

Number of days present: ________ ________

General health and physical condition ________________________________

Recommendations:

Placement in first grade (reading readiness) at beginning of school year ________

Not yet ready for reading readiness: Continue oral English language development ________

Test for possible hearing defects ________

Test for speech defect (other than difficulty with English sounds and patterns) ________

Check total physical condition ________

Remarks:

PROGRESS REPORT FOR PRESCHOOL NON-ENGLISH SPEAKING CHILDREN

		Summer School		1st Year Achievement						2nd Year Progress						3rd Year Progress							
Name of Student	Code School	Summer Date	Days Att.	No. PrePs. Compl.	Compl. Pri.	Pro. to 2nd	Ret. in 1st	Days Att.	Rdg. Test	Pro. to 3rd	Ret. in 2nd	Pro. to 2nd	Ret. in 1st	Days Att.	Rdg. Test	Pro. to 4th	Ret. in 3rd	Pro. to 3rd	Ret. in 2nd	Pro to 2nd	Days Att.	Rdg. Test	I. Q.

Suggested form for charting three-year progress of beginning non-English speaking pupils. The form provides for a listing of pupils who participated in the Pre-school Instructional Program for Non-English Speaking Children. An additional copy of the form could be used to list pupils who did not participate in the Preschool Program.

Different colored ink might be used for recording each year.

Compl. – Completed PrePs – Preprimers Pri. – Primer Pro. – Promoted Ret. – Retained Rdg. – Reading

(NAME OF DISTRICT AND NUMBER) (POST OFFICE ADDRESS OF SCHOOL DISTRICT) (COUNTY)

(SIGNATURE OF SUPERINTENDENT OR COORDINATOR OF THE PROGRAM) (DATE)

TEXAS EDUCATION AGENCY

REPORT ON PRESCHOOL INSTRUCTIONAL PROGRAM FOR NON-ENGLISH SPEAKING CHILDREN

The following information is needed concerning the Preschool Instructional Program for Non-English Speaking Children operated in your district. Progress and achievement of pupils participating in the program should be accurately recorded and maintained so that periodic analyses and summary evaluations of the effectiveness of this program may be made.

Complete all items on this form and return to W. R. Goodson, Texas Education Agency, no later than June 10 following the close of the school year.

A. Total number of non-English speaking children who began school for the first time this year, including those who participated in the Preschool Program, and those who did not: ____________

B. Number of the above who attended the Preschool Program in your district or elsewhere: ____________

Number of the above who did not attend any Preschool Program: ____________

OF THESE, PLEASE INDICATE THE NUMBER FROM BOTH GROUPS WHO:

PRESCHOOL PARTICIPANTS		NON-PARTICIPANTS
____________	1. Attended school a minimum of 165 days	____________

Make the comparisons indicated below only for those children who attended school the minimum of 165 days during the current school year.

PLEASE INDICATE THE NUMBER FROM EACH GROUP WHO SUCCESSFULLY COMPLETED:

____________	• Preprimer level	____________
____________	• Primer level	____________
____________	• First reader level	____________
____________	2. Completed first grade and will be promoted to second grade	____________

ACC-008

PRESCHOOL PARTICIPANTS		NON-PARTICIPANTS
________________	3. Will be continued in first grade	________________

INDICATE NUMBER OF PUPILS WHO WILL CONTINUE IN FIRST GRADE BECAUSE OF:

________________	• lack of facility in oral English	________________
________________	• limited experience	________________
________________	• health and physical condition	________________
________________	• lack of maturity	________________
________________	• lack of parental interest	________________
________________	• other factors (list)	________________

C. On the basis of teacher judgment and observation, indicate adjustment factors by placing the number of pupils in the appropriate square.

Those who participated in the Preschool Program

COMPLETELY ADEQUATE	ADEQUATE IN MOST SITUATIONS	INADEQUATE

Those non-English speaking children who did not participate in the Preschool Program

COMPLETELY ADEQUATE	ADEQUATE IN MOST SITUATIONS	INADEQUATE

Factors to Consider:

1. Use of oral English to express ideas in class discussions
2. Use of oral English in informal discussions
3. Adjustment to school routine
4. Participation in class activities

D. Of the total number of non-English speaking children who entered first grade for the first time two years ago and have been in attendance a minimum of 165 days each of these school years, please indicate the number who:

PRESCHOOL PARTICIPANTS		NON-PARTICIPANTS
________________	1. Will complete second grade the current school year and be promoted to third grade beginning next school year	________________
________________	2. Will remain in second grade beginning next school year	________________

Of the number in each category remaining in second grade the coming school year, please rank these reasons in order of frequency: (1st, 2nd, etc.)

________________	English not spoken in the home	________________
________________	Slow learning rate	________________
________________	Poor health or physical handicaps	________________
________________	Lack of parental interest	________________
________________	Poor attitude due to environmental factors (economic/social)	________________

APPENDIX

APPENDIX 1 THE ENGLISH SOUND SYSTEM
- Major Articulatory Organs
- English Vowel Placements (3)

APPENDIX 2 SUGGESTED LIST OF MATERIALS FOR IMPLEMENTING INSTRUCTION IN ORAL ENGLISH
- Realia
- Recordings
- Music and Singing Games
- Finger Plays
- Picture Story Books
- Read Aloud Story Books
- References on Teaching Language

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APPENDIX 1

THE ENGLISH SOUND SYSTEM

To define the specific area to which the following information belongs, a word of caution is necessary. It is not phonics. Phonics deals with reading and the letters of the alphabet and the application of phonics to the teaching of reading. Written symbols and spoken symbols belong to entirely different systems of language and the materials presented in this section are classified under phonetics. For a clearer grasping of the material, the teacher should remember only sounds and their accurate description and production are the concern of this section.

In order for the teacher to know and understand the Spanish speaking child's difficulty in producing English sounds, the teacher should know which English sounds are not common to the Spanish language.

A chart (page 121) showing where and how English sounds are produced is part of basic reference material for the teacher. If the teacher knows precisely the manner of articulation and placement of the articulatory organs as well as whether or not the vocal bands are vibrating in the particular English sound production, he can give the brief phonetic advice necessary to correct the pronunciation difficulty of the pupil. There is a need to classify sounds accurately instead of saying a broad a or a flat a, or the a as in father, which may be pronounced quite differently by a New Englander and a Texan.

For that reason the following descriptions of English sounds are given in the briefest non-technical terms possible.

To classify sounds accurately, three criteria are used to describe them:

1. Where the sound is made and by which articulatory organ.
2. The manner in which the sound is made.
3. Whether or not the vocal bands are vibrating when the sounds are made.

The articulatory organs used in English sounds are the lips, tongue, teeth, gum ridge (behind and just above the upper front teeth), the hard palate, and the soft palate, or velum.

The major articulation descriptions are as follows:

1. Bilabial articulation is one in which both lips are either brought close together or pressed together.

2. Labiodental articulation is made by the upper teeth resting lightly on the lower lip.

3. Interdental articulation is one made with the tongue tip extended slightly between the (front) upper and lower teeth.

4. Gum-ridge articulation is made by the tongue tip touching the gum-ridge (just back of the upper front teeth).

5. Palatal articulation means that some portion of the tongue touches the hard palate.

6. Velar articulation means that the back of the tongue is raised to touch or almost touch the soft palate (velum).

7. Glottal or aspirate--An aspiration of air aided by tension of the glottis.

The manner of articulation is described according to whether the air stream and sound have been dammed up within the mouth or throat by an articulatory organ and then allowed to "explode" suddenly, or whether the sound escapes gradually through a restricted or narrowed passageway. Thus descriptions of sounds according to their manner of articulation are as follows:

1. A stopped or plosive sound is one made by a complete closure of the air passageway which briefly stops the flow of air and sound, and then by a sudden opening of the passageway, allows the sound to explode. [p] pet

2. A fricative sound is one made by friction of the air flow as it escapes slowly through the passageway made narrower by the organ of articulation. A fricative sound can be prolonged, a plosive cannot. [s] So

3. An affricate sound is in reality a combination of a plosive and a fricative sound. It is made by an extremely brief closure of the air passageway at some point but is immediately followed by the gradual enlargement of the passageway during which time a fricative sound is produced by the air stream. [dʒ] judge

4. A lateral sound is produced by the tongue tip tightly touching the hard palate, thereby allowing the air stream and sound to escape over the sides of the tongue. [l] low

5. Glottal or aspirate--An aspiration of air aided by tension of the glottis. [h] house

The third factor which is a vital consideration in the classification of sounds is the vibration or lack of vibration of the vocal cords. When they are relaxed, the escaping sound is called voiceless. When they vibrate, the sound is called voiced.

English consonants with the exception of four, can be paired in minimal contrast. This simply means that the two sounds are articulated in exactly the same manner by the same articulatory organs, but that the air stream of one sound passes over relaxed vocal bands, while the other passes over vibrating vocal bands. Examples [t] tea, [d] dog

After an understanding and mastery of English consonant sound production, the teacher should be able to produce any sound by its phonetic description.

Before describing the production of English vowels, major difficulties the Spanish speaking pupil will have with English consonants may be summarized as follows:

> All his consonants which should be plosives will more closely resemble fricatives. The reason is that the Spanish plosives, [t], [d], are made by the tongue tip being pressed against the back of the front teeth, thus damming a lesser volume of air than if the tongue tip touches the gum ridge. The Spanish plosives [p], [b], are made without the lips pressed together tightly; thus the air stream escapes with less explosion. THERE IS NEVER AS MUCH MUSCULAR TENSION IN PLOSIVE SPANISH SOUNDS AS IN ENGLISH. Spanish has no plosive sounds at the end of words. The teacher should plan drill and instructions to overcome these problems.

All English vowels are voiced and are relatively unrestricted in air flow. Therefore, a different method of classification is needed. Vowel sounds are phonetically described according to the height of the front, back or middle of the tongue in the mouth, whether the tongue is relaxed or tense, and sometimes whether the lips are spread or rounded. Thus the [i] in eat is described as a spread high front vowel because the lips are spread, and the front of the tongue is as high in the mouth as possible to still allow free passage of air. The vowel charts, pages 122-124, show vowels as determined by tongue placement in the mouth.

Vowels present great difficulty to the non-English speaking learner. The primary problem areas are as follows:

> Spanish does not have any of the following vowel sounds; therefore the Spanish learner of English will at first neither hear them nor be able to reproduce them.

[ɪ] (it)
[ə] (the man)
[ɑ] (cot, got)
[ʊ] (full)
[æ] (at)
[ɝ] (fur, fir)
[ɚ] (player)
[ɔ] (awe, all)

Learners of a second language tend to hear the target language sounds in terms of their own language. Therefore, repetition, repetition, and more repetition of the accurage English sounds in context are necessary to provide auditory discrimination of the English sound system by the pupil. Although small children are naturally imitative, competency in English sound production on the part of the teacher does not ensure the same performance by the pupils. Also, the briefer the time of exposure to the teacher, the less likely is the pupil to achieve accurate imitation of the teacher's speech. An English speaking child has heard his language approximately 40,000 hours. When the teacher realizes that some pupils learning English have not faithfully produced the English sound, she should model the correct sound again. If error still persists, the teacher should simply and briefly instruct the pupil on how to correct his error. "Spread your lips in a smile." "Lower the front of your tongue." "Keep your motor vocal cords turned off." Mirrors may be provided for the period which is used for drilling for sound perfection. Thus a pupil can see if his lips are puckered or spread, or tightened like the teacher's.

Children enjoy sound play. They are not far removed from the babbling period of their infancy. They delight in intrinsic sound values and in exploring themselves enough to "know" the geography of their mouths. A teacher should decide in advance that the sound play period can be and will be fun for all. Then the fascination of self-hearing and the tongue twisting of words around new sounds will have strong appeal. These sound plays should often be scheduled as activities for strengthening the pupils' ability to produce the English sounds. By no means should the "sound play" be allowed to degenerate into boring, dull and oftentimes incorrect repetition of the sound. Never drill mistakes in pronunciation. With practice in watching the position of the pupils' mouths, a teacher can quickly spot the one who is incorrectly producing a sound. The following is an example of a sound play:

> The teacher may take a baby doll which can also cry and lay it in a cradle. Using several pupils who can understand English, she demonstrates the playing of the game with them. One of them may then give the instructions to the class. After the doll is laid in the cradle, the teacher tells the boys and the class that the baby is sleeping. She turns her head to the first boy and says shhhhhhh, shhhhh; this boy is to turn to the boy behind him and say shhhh. As long as the sound is made correctly, the baby stays asleep. The teacher should walk around the room on tiptoe and listen carefully for substitution of ch for sh--as well as other errors. The first time an error is made, the baby awakes and cries. The teacher may signal a previously chosen girl to get the baby up and imitate its crying.

The sound charts and the general difficulties of the non-English speaking pupil serve as a background for examining the problem in greater detail.

Consonants

[b] (bat) Voiced bi-labial plosive

Difficulties:

The Spanish speaker's lips are more relaxed than the English speaker's. Lesser muscular tension causes the sound to escape as a voiced bilabial fricative.

Instructions:

Tell the pupil as you demonstrate that he should tighten his lip muscles. Call his attention to the fact that in English, the sound is a "wall" or "fence" to stop or end some words. Ex. [b] (cab). The lack of this sound in this position in Spanish prevents many from hearing it. Time is saved if this is pointed out and corrected at the lower level.

[d] (dog) Voiced lingual-gumridge plosive

Difficulties:

The pupil will superimpose the Spanish fricative [đ] between vowel sounds. His [d] in other positions lacks the explosive quality of English words. He will tend to lose it entirely or to let it become a voiceless fricative when it is in final positions.

Instructions:

Move your tongue back into your mouth (it will have been extended slightly when he pronounces [d]) to the bump or ridge above your front teeth. Leave your tongue there as you repeat [d].

[f] (fat) Voiceless dental-labial fricative

Difficulties:

The pupil has none in a medial position. He will tend to voice the sound in final position. Ex. fife-five.

Instructions:

Notice that the [f] sound ends the word. Practice prolonging it. Turn off the motor in your throat.

[g] (go) Voiced palatal stop

Difficulties:

Spanish-speaking children tend to lose sound when [g] is articulated between vowel sounds. The Spanish g between vowels is a "soft" fricative (agua).

Instructions:

Try to sound like a croaking frog. If the pupil is in an upper level, he may be told to close the passageway between soft palate and back of tongue. If he says he cannot, ask him to gag. The gag reflex reminds pupils of the control they have over the base or back of the tongue and the soft palate.

[h] (hot) Voiced aspiration or glottal fricative

Difficulties:

In speaking there should be no difficulty. The Spanish speaker in Texas has the same sound equivalent represented by the spelling Jua.

Instructions:

Go around the room asking each pupil to say "Juan" or "Juárez." Then remodel the English word after reminding them they have just successfully reproduced the equivalent sound in Spanish.

[K] (cat) Voiceless lingual--velar plosive

Difficulties:

None in speaking, as Spanish has the equivalent sound.

[l] (like) Voiced lingua-aveolar or dental

Difficulties:

There may be some distortion by Spanish articulation superimposed on the sound. The Spanish [l] is articulated with the tongue tip placed against the back of the upper front teeth and the middle of the tongue flatter in the mouth than English l.

Instructions:

With your tongue tip touch the upper gum ridge above your front teeth and let the middle of your tongue hang curved downward in your mouth as you say it. When it "fences" or "walls" in a word at the end, be sure to let your tongue rest flat in your mouth before you turn off your motor.

[m] (mice) Bi-labial nasal

Difficulties:

None except before [f] sound when Spanish sounds m as n, and when m is in a final position. Difficulties are found in such words as emphasis and album.

Instructions:

Keep your lips pressed together always in the English sound. Lock them tightly until you turn off your motor.

[ŋ] (sing) Voiced lingual-gum ridge nasal

Difficulties:

This is the sound which the grapheme n assumes in words such as thank and sing. Spanish has the equivalent before [k] and [g] but never in Spanish is the [ŋ] represented in orthography by ng. In beginning audio-lingual English, no difficulty can be anticipated. (Difficulty will come when the pupil reads and writes and decides he must give phonetic value to g.)

Instructions:

If the Spanish speaking pupil experiences any difficulty, remind him that his own language has the same sound in words such as cinco, tengo. Let the class or individuals practice the whole word in their native language and then ask the group to repeat chorally the [ŋ] after you have modeled it.

[p] (pat) Voiceless bi-labial plosive

Difficulties:

The pupil may voice the sound and will articulate it with his tongue tip placed behind the upper front teeth. This distorts the English sound.

Instructions:

Ask the pupil to move his tongue tip back to the gum ridge above his upper front teeth. Tell him to turn his motor off. Watch to see if he keeps it there as he repeats the [p] sound you have modeled again. (See if he can blow a piece of paper with an aspirated puff of air following the [p].)

[r] (rat) Voiced lingual-aveolar (or palatal)

Difficulties:

This sound represents a major problem in the learning of English by Spanish speakers. It may be trilled or it may take on a quality similar to that of [d].

Instructions:

Curve your tongue more in the central part and place the tip close to, but not touching the back of the gum ridge of the front of the hard palate. (The Spanish r and rr demand that the tongue blade touch the gum ridge and "flap.") The English [r] only curls toward the palate but leaves enough space for the air to flow through the passageway, causing friction.

[s] (so) Voiceless, lingual--gum ridge fricative

Difficulties:

The Spanish speaker will sometimes voice this sound when English language does not allow that freedom. The distinction in [s] and [z] is required of the pupil in words in which the two make a difference in word meaning. (Ex. seal-zeal). The Spanish speaker will tend to pronounce them identically.

Instructions:

Turn off your motor on this sound.

[z] (is) Voiced, lingual-gum ridge fricative

Difficulties:

The pupil will sound this as a voiceless [s] if not corrected.

Instructions:

Turn on your motor.

[ʃ] (show) Voiceless-lingua palatal fricative

Difficulties:

The non-English speaking Spanish pupil does not have this sound in his system. He will try to substitute [s] or [z] or [tʃ].

Instructions:

Move your tongue tip back from the gum ridge to immediately behind it.

[ʒ] (vision) Voiced lingual-palatal fricative

Difficulties:

No such sound exists in the Spanish language. Pupils tend to substitute [s], [z], or [tʃ] for [ʒ].

Instructions:

Same as for [ʃ], but turn your motor on.

[tʃ] (cheek) Voiceless gum-ridge palatal affricate

Difficulties:

This sound exists in Spanish in words such as muchacho. The Spanish pupil will have no trouble unless he has been influenced by English and in over-compensating, substitutes the [ʃ].

Instructions:

Make the same sound as the [tʃ] in muchacho.

[dʒ] (judge) Voiced gum ridge palatal affricate

Difficulties:

This sound does not exist in Spanish. Before the pupil reads, he is likely to substitute the [t] or the [tʃ]. After seeing the printed symbols, his substitution for the sound when represented by the written symbol j will be as in yellow.

Instructions:

Turn your motors on.

[j] (yellow) Voiced lingua-palatal fricative

Difficulties:

The Spanish speaker learning English experiences difficulty with this only when he reads and confuses letters and sounds. No difficulty experienced early.

[θ] (thank) Voiceless lingua-dental fricative

Difficulties:

The Spanish speaking child may substitute [t], [d], or [f] since [θ] is not found in Latin American Spanish.

Instructions:

Stick your tongue out between your two front teeth with the top of the tongue touching the bottom of your upper teeth. The air stream itself makes the sound.

[ð] (those) Voiced lingua-dental fricative

Difficulties:

The Spanish speaking child may substitute [t], [d], or [θ] for this sound. (tose instead of those).

Vowels

[ɪ] High front vowel, bit

Difficulty: In many instances the Spanish speaking child cannot hear and therefore cannot reproduce this sound.

Instructions: Drop the front of your tongue one notch (about 1-1/2"). Repeat after the model.

[æ] Low front vowel, cat

Difficulty: In hearing and being reproduced by Spanish speaker.

Instructions: Lower the front of your tongue about three more "notches"--one past the [ɛ] in lapel. [æ] cat

[ɝ] Mid central vowel, bird

Difficulty: The Spanish speaker cannot hear and reproduce.

Instructions: Work with pupil on [ɛ] alone and [r] alone, then work on blend with pupil.

[ə] Low central vowel, player

Difficulty: Spanish speakers do not have the sound in their language.

Instructions: Relax central portion of tongue with no muscular tension anywhere in mouth. This is a "relaxed" sound.

[ʌ] Low central vowel, cut

Difficulty: Totally foreign to sound system of Spanish.

Instructions: Lower the middle portion of tongue, but tighten mouth muscles a little more. The sound in English is found only in stressed positions.

[ʊ] High back vowels, full

Difficulty: Foreign to Spanish.

Instructions: Drop back of tongue one position from [u] in tú.

[o] High middle back vowel, goat

Difficulty: Spanish speaker's tendency to eliminate any glide.

Instructions: None necessary--slight distortion will not impede understanding.

[ɔ] Low middle back, all

Difficulty: No such sound in the Spanish language.

Instructions: Drop or lower back of tongue as well as front and round lips.

[ɑ] Lowest mid back, father

Difficulty: This sound is made lower in the mouth than the Spanish [ɑ]. The Spanish speaking pupil will tend to produce it more like the New England [ɒ]--Boston.

Instructions: Drop the back of tongue in mouth.

The phonetic descriptions are for the teacher only. Such technical terms should never be used to the students. Suggestions in presenting problem sounds to the student are as follows.

Sounds should be fun both for students and teacher. Each problem sound should be given a name. For example--the paired sounds may be called twins or twin sounds, one noisy (voiced) and his twin quiet (voiceless). Here is a list of the sound twins.

1. [s] is the Sammy Snake sound.
   [z] is the bumblebee sound.
2. [f] is the spitting cat sound.
   [v] is the airplane sound.
3. [k] is the coughing crow sound.
   [g] is the frog sound (or Indian baby's sound)
4. [t] is the small drum sound.
   [d] is the big bass drum sound.
5. [θ] is the tattle tongue sound.
   [ð] is the windmill sound.
6. [p] is the blowing out candle sound.
   [b] is the baby sound.

As each sound is presented and given a name such as "Sammy Snake," a poster with a picture of a snake should be shown to the students. Thus they receive auditory and visual clues. The teacher may instruct the students as follows:

> Close your eyes and listen carefully to this sound: ssssss, ssssss, sssssss. Now open your eyes. What do you know that makes this sound? (She holds the picture of the snake before them.) Of course, someone who already knows English will answer snake. That's right--let's name this sound ssss, the Sammy Snake sound. Watch me make the sound for you--ssss. See how my teeth are together! Let's all try it together. Be careful not to let your tongue peek at all. When I show your group the picture of Sammy Snake, make his sound.

Every sound can be given a name which the children recognize and a poster drawn to represent it. Soon the pupils learn to identify a sound only by the name of the sound, by the picture representing that sound, or by the position of the lips and tongue as the sound is seen but not heard. They will be able to interrelate all these factors with the auditory impression of the sound.

After the troublesome sound has been presented individually, the teacher should develop pupils' ability to identify the sound in words. The following technique is an example of an activity designed to help the pupils identify the problem sound in words.

> Do you remember the Tattle Tongue Sound? (th voiceless) Let's all stick our tongues out at this silly Tattle Tongue and make this sound. Be sure to blow. th [θ]. Good, now see if you can hear this sound in words. I will say a word and if you hear the Tattle Tongue Sound in it, clap your hands. Thank, did you hear the th sound? (Note to teacher: don't name the letters; simply make the sound.) Good, listen again--thin; good--almost all of you clapped that time! Dog, good, no Tattle Tongue sound in that word. One more--thick, good everybody clapped.

The sequence of activities for retraining of correct sound production is as follows:

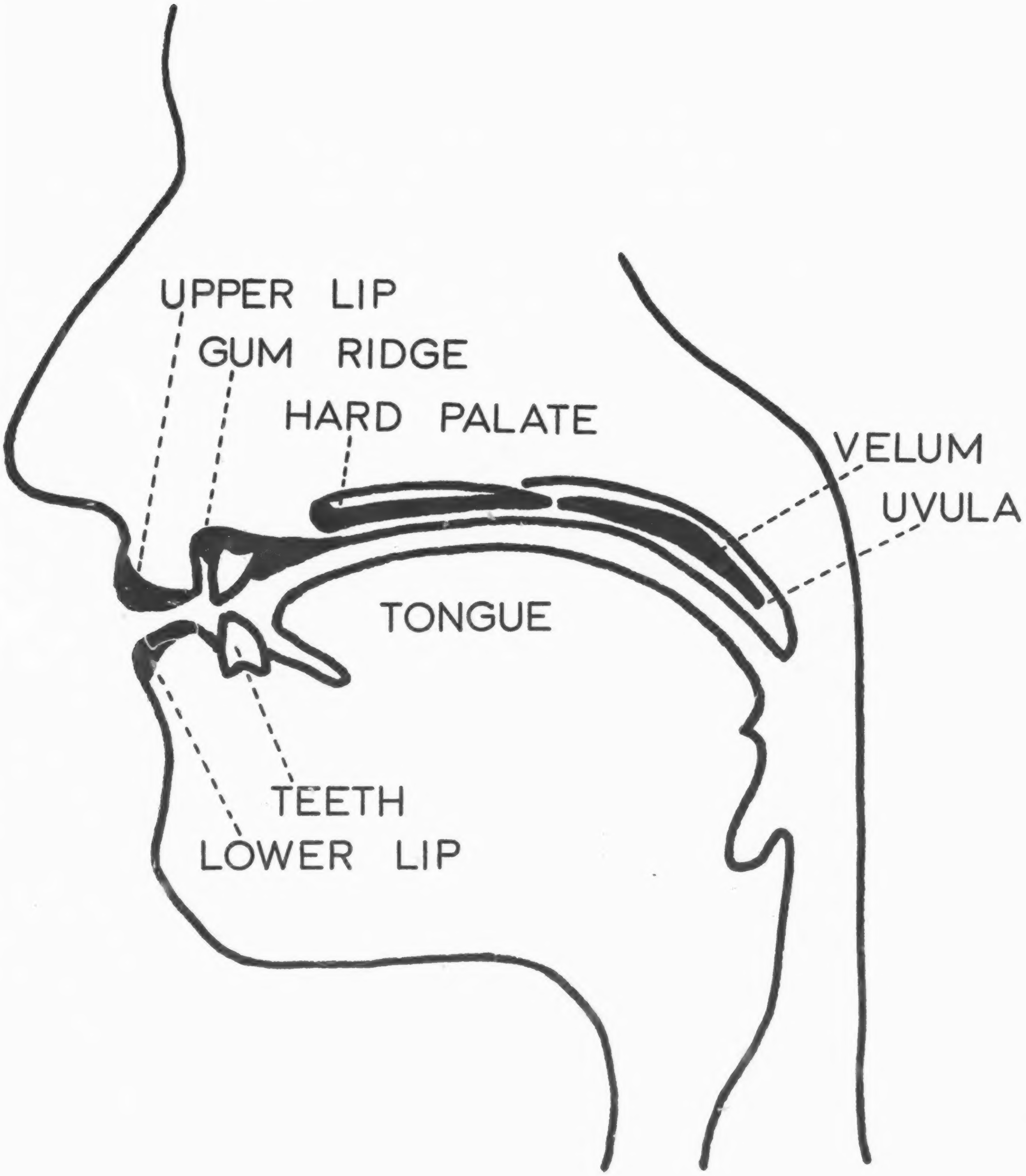
1. Activities to isolate the new and troublesome sound.
2. Activities to saturate the child with the sound until he hears it in any sequence of words.
3. Activities to help the pupils identify the incorrect sound or sounds which are often substituted for the correct sound.
4. Activities to enable the pupils to discriminate between the correct and incorrect sounds.

These first four steps are primarily concerned with ear-training to enable the student to hear the strange sounds of the target language. Games and sound plays designed for ear-training will enable the pupil to hear, and eventually reproduce, the strange sound.

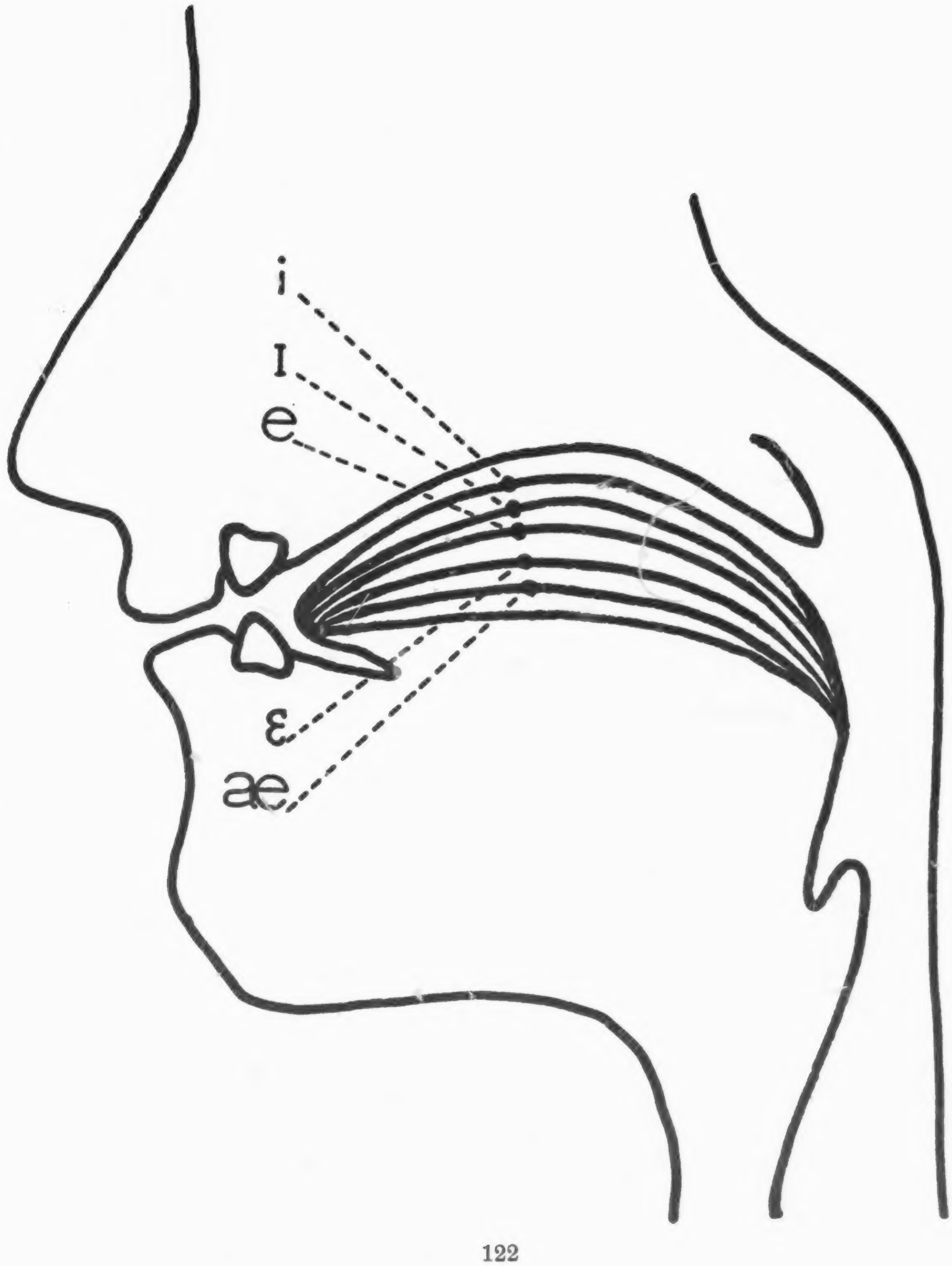
When he hears and reproduces the strange sound, the following activities should be planned:

5. Activities for strengthening pupil's control of the sound.
6. Activities to enable the pupil to use the new sound consistently in conversation.

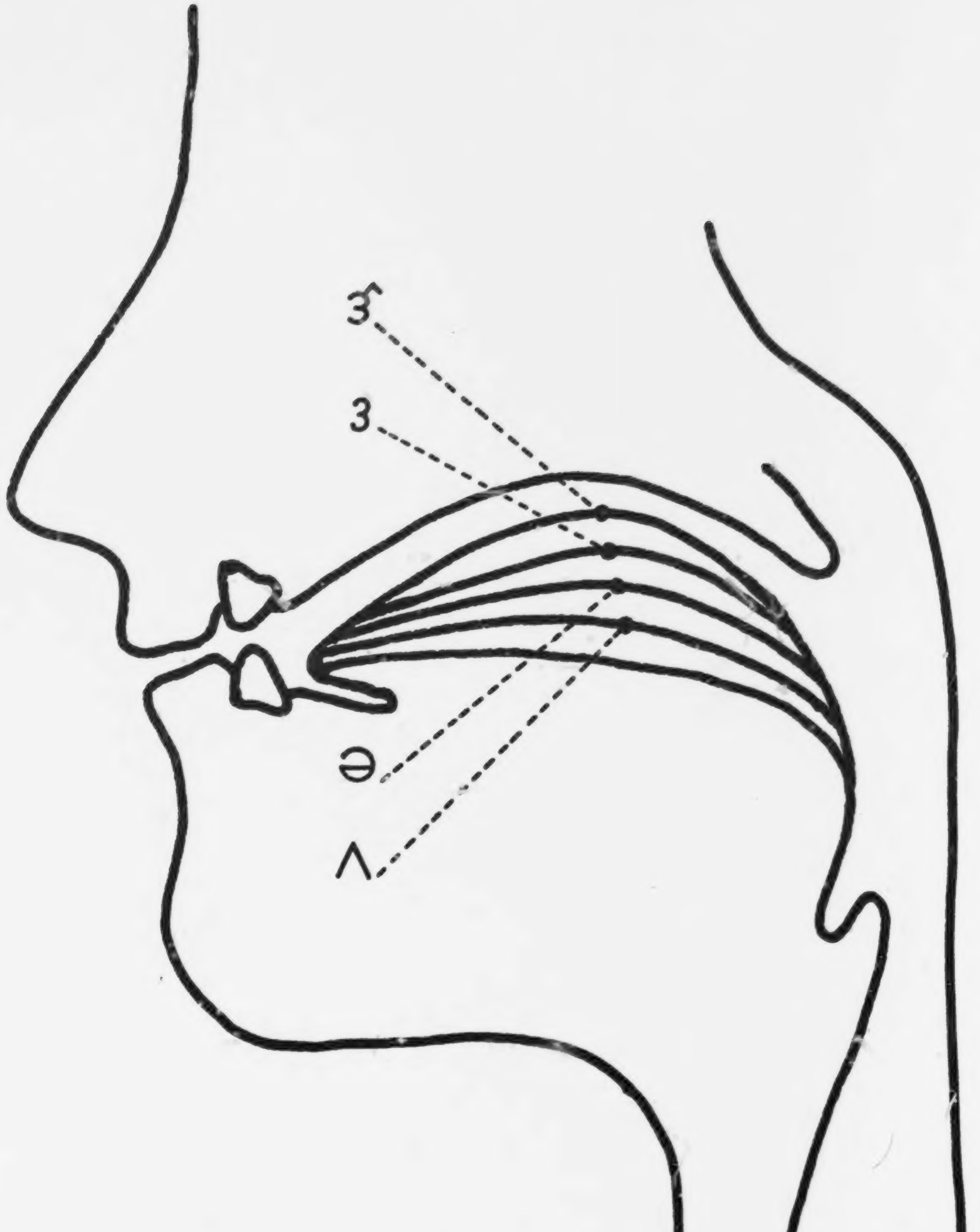
MAJOR ARTICULATORY ORGANS


UPPER LIP
GUM RIDGE
HARD PALATE
VELUM
UVULA
TONGUE
TEETH
LOWER LIP

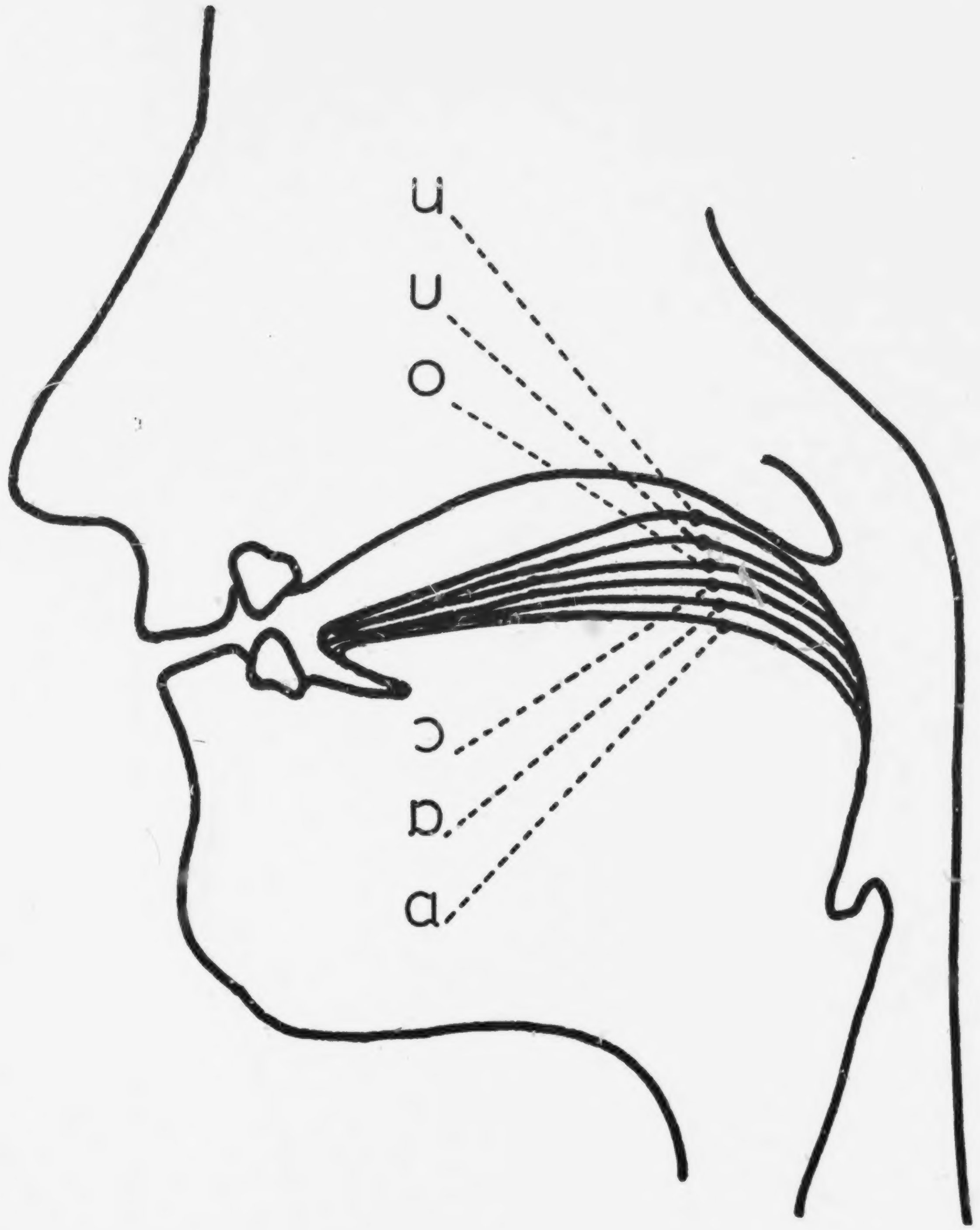
ENGLISH VOWEL PLACEMENTS



ENGLISH VOWEL PLACEMENTS



ENGLISH VOWEL PLACEMENTS



APPENDIX 2

SUGGESTED LIST OF MATERIALS FOR IMPLEMENTING INSTRUCTION IN ORAL ENGLISH

The list of books and resource materials pages 125 through 132 is not a complete list of all which are appropriate and available.

Realia

Bulletin board
A chart easel
Flannel board and cutouts
A low work table for arranging home and farm scenes
Assorted colored crayons
Toys of all kinds. Small cars, trucks, toy dishes, furniture, telephone, and others that may be secured from the dime store
Boxes and balls of various sizes and colors
Dolls (both boy and girl) of various sizes and wardrobes for dressing
A toy (doll) playhouse and furniture
Artificial fruits and vegetables
A picture file with pictures mounted on tagboard. Do not print words on these pictures.
A record player and unbreakable records
A tape recorder
A card holder (pocket chart)
Health and safety posters
Metal chalkboard
Magnetic figures
Peg board and pegs
Flags--United States and Texas
Toy farm
Toy animals
Toy housekeeping set: broom, mop, dust pan, iron, and ironing board, etc.
Set of primary building blocks
Simple puzzles
Modeling clay or play-doh
Reading Readiness Picture Cards

Some Sources for Materials:

American Desk Company, Temple, Texas
American Seating Company, Dallas, Texas
The Asaco Line, Associated School Distributors, Inc., 220 West Madison Street, Chicago 6, Illinois
Beckley Cardy Company, Chicago, Illinois
Creative Playthings, Inc., Princeton, New Jersey

J. B. Lippincott Company, Chicago, Illinois
Practical Drawing Company, P. O. Box 5388, Dallas 22, Texas
Scott Foresman and Company, 501 Elm, Dallas, Texas
The John Winston Company, 1010 Arch Street, Philadelphia 7, Pennsylvania
The World Book Company, 313 Park Hill Avenue, Yonkers 5, New York

Recordings

In addition to the recordings which accompany the State Adopted Music Textbooks for Grade 1, the following selections have been effectively used in this program. This limited list is suggestive only and teachers are encouraged to explore additional materials.

Blue Bird, record no. 1519 B, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Bus, The, Songs for Children with Special Needs, record no. B 1684 A, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Childhood Rhythm Records, Series One, (Ruth Evans, 3 10" records, 78 RPM), Educational Record Sales, New York, New York.

Dance of Greeting, record no. 1515 B, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Estamae's Toy Shop Album, Estamae, 2829 Seventh Avenue, Pueblo, Colorado or Hefferman Supply Company, 926 Fredericksburg Road, San Antonio, Texas.

Gingerbread Boy and Chicken Licken, The (Frank Luther, 78 RPM), Ginn and Company, Dallas, Texas.

Goldilocks and the Three Bears (Frank Luther, 78 RPM), Ginn and Company, Dallas, Texas.

Hokey-Pokey (Ray Anthony), Capitol Records, The Capitol Tower, Hollywood, California.

How Much Is That Doggie in the Window? Golden Record, Simon and Schuster, Rockefeller Center, New York 20, New York.

"The Laguna Language Series-English Edition:"

Narration in Spanish of *Los Tres Osos*, *Caperucita Roja*, *Los Cuatro Cantantes de Guadalajara*, and *El Flautista de Jamelin*.

Narration in English of *The Three Bears*, *Red Ridinghood*, *The Four Singers of Guadalajara*, and *The Pied Piper of Hamlin*.

Narration of The Three Bears and Red Ridinghood with responding voices of Cuban refugee boys to give companionship to the Spanish speaking children in your classes.

Narration of The Four Singers of Guadalajara and The Pied Piper of Hamlin with pauses for response as the children gain confidence.

Big Books and Film Strips to Accompany Records:

The Three Bears, 18" x 23" without text. This helps children recall and expand their usage of English.

Red Ridinghood, 55 frame film strip in color without text.

The Four Singers of Guadalajara, 80 frame film strip in color without text.

The Pied Piper of Hamlin, 76 frame film strip in color without text.

Hefferman Supply Company, 926 Fredericksburg Road, San Antonio, Texas

Let's Sing and Play and Dance (LP Album, 2 records, 33 1/3 RPM), Ginn and Company, Dallas, Texas.

Little Red Hen, The (Frank Luther, 78 RPM), Ginn and Company, Dallas, Texas.

MacNamarra's Band, record no. R 118 A, Golden Record, Simon and Schuster, Rockefeller Center, New York 20, New York.

Mulberry Bush, record no. 1513 B, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

My Hands, record no. 1652 A, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Peek-a-Boo, record no. 22508, Peter Pan Records, Synthetic Plastic Company, Newark, New Jersey.

Put Your Finger in the Air, record no. R 397 A, Golden Record, Simon and Schuster, Rockefeller Center, New York 20, New York.

See Me Jump Up, record no. R 268 A, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Singing Farm, The, record no. 1653 A, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Skip Rope Games, record no. FC 7029, Folkways Record and Service Corporation, 117 West 46th Street, New York, New York.

Songs for a Rainy Day, records no. 1712 A and B, Young People's Record, Educational Record Sales, 153 Chambers Street, New York 7, New York.

Songs from More Singing Fun (4 records, 78 RPM), Webster Publishing Company, 1154 Reco Avenue, St. Louis, Missouri.

Songs from Singing Fun (4 records, 78 RPM), Webster Publishing Company, 1154 Reco Avenue, St. Louis, Missouri.

Sugar Lump Town (1 10" record, 78 RPM), Educational Record Sales, 153 Chambers Street, New York 7, New York.

Three Billy Goats Gruff, The (Frank Luther, 78 RPM), Ginn and Company, Dallas, Texas.

Two Little Hands, record no. 165 A, Bowmar Records, 4921 Santa Monica Boulevard, Los Angeles, California.

Visit to My Little Friend, A (1 10" record, 78 RPM), Educational Record Sales, New York, New York.

When the Sun Shines (1 10" record, 78 RPM), Educational Record Sales, New York, New York.

Music and Singing Games

In addition to the State adopted music textbooks for grade 1, the following types of music materials have been used effectively in the program:

Decasare, Ruth, Editor. Latin-American Game Songs. Mills Music, Inc., 1619 Broadway, New York, New York.

Hamlin, Alice P. and Guessford, Margaret G., Editors. Singing Games for Children, Willis Publishing Company, Cincinnati, Ohio.

Harter, Helen. English Is Fun. Helen Harter, Box 575, Tempe, Arizona.

Music for Young Americans, Kindergarten Book, American Book Company, 55 Fifth Avenue. New York 3, New York.

Norman, Ruth. Action Songs for Growing Up. Mills Music, Inc., 1619 Broadway, New York, New York.

Pitts, Lilla B. and Others, Editors. The Kindergarten Book, Our Singing World, Ginn and Company, Dallas, Texas.

Scott, Louise B. and Others. Singing Fun. Webster Publishing Company, St. Louis, Missouri.

Scott, Louise B. and Others. More Singing Fun. Webster Publishing Company, St. Louis, Missouri.

Stein, Howard. Sixteen Rhythms and Story Plays. Howard Stein, 743 East Lexington Boulevard, Milwaukee, Wisconsin.

Finger Plays

Colina, Tessa, Editor. Finger Plays. Standard Publishing Company, Cincinnati, Ohio.

Doan, Eleanor. Fascinating Finger Fun. Zondervan Publishing House, Grand Rapids, Michigan.

Ellis, Mary Jackson and Lyons, Frances. Finger Playtime. T. S. Denison Denison and Company, Minneapolis, Minnesota.

Fletcher, Helen Jill. Finger Play Poems and Stories. Educational Publishing Corporation, Dairen, Connecticut.

Grayson, Marion F. Let's Do Fingerplays. Robert B. Luce, Inc., Washington, D. C.

Miller, Mary and Zajan, Paula. Songs for Little Fingers. Schrimer, Inc.

Pierce, June and Wood, Ruth, Editors. Finger Plays and Action Rhymes. Wonder Books, Inc., New York, New York.

Salisbury, Helen Wright. Finger Fun. Cowman Publications, Los Angeles, California.

Scott, Louise B. and Thompson, J. J. Rhymes for Fingers and Flannel Boards. Webster Publishing Company, St. Louis, Missouri.

Picture Story Books

Flora, James. The Fabulous Firework Family. Harcourt, Brace and World, 750 Third Avenue, New York 17, New York.

Lenski, Lois. The Little Family. Doubleday and Company, Inc., 575 Madison Avenue, New York 22, New York.

Morrow, Elizabeth. The Painted Pig. Knopf, Inc., 501 Madison Avenue, New York 22, New York.

Politi, Leo. Juanita. Scribner's Sons, 597 5th Avenue, New York 17, New York.

The Breman Town Musicians. Illustrated by Irma Wilde. Rand McNally and Company, P. O. Box 7600, Chicago 80, Illinois.

Little Red Riding Hood. Illustrated by Anne Sellers Leaf. Rand McNally and Company, P. O. Box 7600, Chicago 80, Illinois.

Living Story Books. Illustrated by Shiba. Crown Publishers, Inc., 419 Park Avenue, South, New York 16, New York.

"Goldilocks and the Three Bears"
"Little Red Riding Hood"
"Three Little Pigs"
"Jack and the Beanstalk"

The Three Bears. Illustrated by Elizabeth Webbe. Rand McNally and Company, P. O. Box 7600, Chicago, Illinois.

Read Aloud Story Books

Brenner, Anita. The Boy Who Could Do Anything. William R. Scott, Inc., 8 West 13th Street, New York 11, New York.

Davis, Robert. Padre Porko, The Gentlemanly Pig. Hiloday House, Inc., 8 West 13th Street, New York, New York.

Lenski, Lois. Papa Pequeno: Papa Small. Walck, Inc., 101 5th Avenue, New York 3, New York.

Lenski, Lois. Surprise for Davy. Walck, Inc., 101 5th Avenue, New York 3, New York.

Lewiton, Mina. Candita's Choice. Harper and Row, Inc., 49 East 33rd Street, New York 16, New York.

Martin, Bill. The Brave Little Indian. The John C. Winston Company, Philadelphia, Pennsylvania.

Storm, Dan. Picture Tales from Mexico. Lippincott Company, East Washington Square, Philadelphia 5, Pennsylvania.

Washburne, Heluiz. Thomas Goes Trading. John Day Company, Inc., 210 Madison Avenue, New York 16, New York.

References on Teaching Language

American English for All the World, Books A and B. Edited by Robert Rahtz. Webster Publishing Company, St. Louis, Missouri.

Arnold, Genevieve. Speech Is Fun. Expression Company, Magnolia, Massachusetts.

Baker, Pauline. *Primer of Sounds.* Expression Company, Magnolia, Massachusetts.

Bryngelson, Bryng and Mikalson, Elaine. *Speech Correction Through Listening.* Scott-Foresman, Dallas, Texas.

Bumpass, Faye L. *We Learn English.* American Book Company, New York, New York.

Calderon, Carlos I. *Speech-Improvement Speech Manual.* Carlos I. Calderon, 1904 North 13th Street, McAllen, Texas.

Dening, A. G. *Language Games for All Grades.* Beckley Cardy Company, Chicago, Illinois.

Jensen, Vernon J. *Effects of Childhood Bilingualism.* National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois.

Lado, Robert. *Linguistics Across Cultures.* The University of Michigan Press, Ann Arbor, Michigan.

Lassers, Leon. *Fun and Play with Sounds and Speech.* State Department of Education, Salem, Oregon.

McCausland, Margaret, and Miller, Marie. *Speech Through Pictures.* Expression Company, Magnolia, Massachusetts.

Nichols, Ralph G. and Stevens, Leonard A. *Are You Listening?* McGraw-Hill, New York, New York.

Ogelby, Mardel. *Speech in the Elementary School.* McGraw-Hill, New York, New York.

Rojas, Pauline M. *Fries American English Series,* Teachers Guide for Books One and Two. D. C. Heath and Company, Boston, Massachusetts.

Sanchez, George I. and Hughes, Marie M. *Learning a New Language.* Association for Childhood Education International, 3615 Wisconsin Avenue, N.W., Washington 16, D. C.

Scott, Louise B. and Thompson, J. J. *Speech Ways.* Webster Publishing Company, St. Louis, Missouri.

Scott, Louise B. and Thompson, J. J. *Talking Time.* Webster Publishing Company, St. Louis, Missouri.

Stoddard, Clara B. *Sounds for Little Folks.* Expression Company, Magnolia, Massachusetts.

Tireman, L. S. *Teaching Spanish-Speaking Children.* The University of New Mexico Press, Albuquerque, New Mexico.

Van Riper, Charles and Butler, Katharine. Speech in the Elementary Classroom. Harper and Brothers, New York, New York.

A Manual of Aids and Devices for Teaching Beginning Non-English Speaking Children, Levels I and II. El Paso Public Schools, El Paso, Texas.

English for Today, Book One. National Council of Teachers of English, McGraw-Hill, New York, New York.

Learning American English, Book One, The Saxon Series in English as a Second Language. Grant Taylor, Consulting Editor. McGraw-Hill, New York, New York.

"Learning a Language," Childhood Education, March, 1963. Association of Childhood Education International, 3615 Wisconsin Avenue, N. W., Washington 16, D. C.

"Resource Units for Classes with Puerto Rican Pupils in the First Grade." Resource Unit Series. The Puerto Rican Study, Board of Education, City of New York, New York, New York.